



STRASBURG RAILWAY.



COLUMN OF JULY



ST. JACQUES DE LA BOUCHERIE

*Galignani's new [afterw.]
illustrated Paris guide (1827, 39, ...*

Galignani A. and W.



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Galignani A. and W.

A LA REINE D'ANGLETERRE

FURS AND MANTLES.

WEDDING PRESENTS.

SEAL-SKIN MANTLES AND JACKETS.



Extensive Department for Ladies' Summer Mantles, Jackets, and Dust-coats, made after special patterns, the exclusive property of the house.

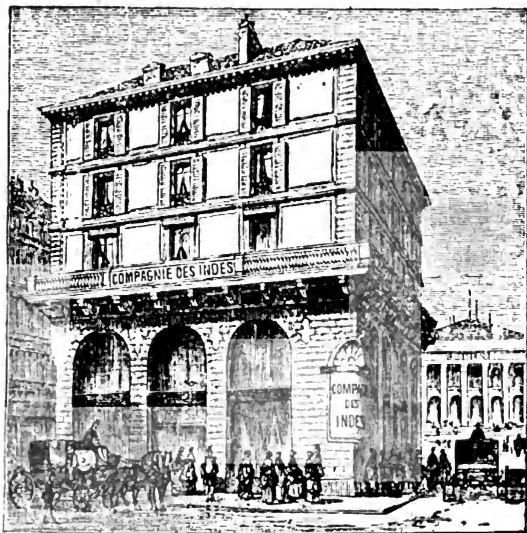
BOUGENAUx JOLLEY,

249, RUE ST. HONORÉ,
PARIS.

*Travelling Furs for
men.*

INDIA CASHMERE SHAWLS AND LACES.

MEDAL EXHIBITIONS 1867, 1873, 1876.



NOTE CAREFULLY No. 80.

COMPAGNIE DES INDES.

VERDÉ-DELISLE & CO.



Manufacturers of Lace and Lace Articles, and importers of
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80, RUE RICHELIEU, PARIS.

1, RUE DE LA REGENCE, BRUXELLES.

AYEUX.

14, Rue Royale.

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It is important
to note
carefully

NO. 80.

**HOUSES IN
INDIA.**

CASHMERE,
UMRITSUR.

variable, marked in plain figures.

NO COMMISSIONS ALLOWED TO INTERMEDIARIES.

GRANDS MAGASINS DU LOUVRE,

THE LARGEST IN THE WORLD.

Extending from the RUE DE RIVOLI to the RUE ST. HONORÉ, the whole length of the RUE MARENGO, and at the PLACE DU PALAIS ROYAL.

Important Novelties in Tissues of all Kinds.

A magnificent Establishment occupying an immense parallelogram, comprised between the PALACE OF THE LOUVRE, the PALAIS ROYAL, the RUE DE RIVOLI, and the RUE ST. HONORÉ. The Show Rooms are divided into fifty different Counters or Departments

Silk Goods, Mantles, and Confections for Ladies. New Stuffs. Woollen Articles, Mourning, Chintz and Printed Cottons, Lace, Cachemires and Shawls, Drapery, Linen Goods, Outfits, Baby Linen, Calico, Damask, Handkerchiefs, Blankets, Furs, Hangings for Furniture, Carpets, Curtains, White Cotton Goods. Dresses and Costumes for Ladies and Children. Petticoats, Chemises, Ladies' Boots, Corsets, and Tournures, Hosiery, Gloves, Millinery, Cravats, Parasols and Umbrellas, Haberdashery, Trimmings, Ribbons and 'Articles de Paris,' Artificial Flowers, Perfumery, Bedding, Upholstery, and Furniture.

It is only by a visit to the GRANDS MAGASINS DU LOUVRE that any idea can be formed of their extent.

The GRANDS MAGASINS DU LOUVRE are specially privileged to offer in every Department a much larger assortment than can be found in any other Establishment, and, in consequence of the grand scale on which the business is carried on, to sell Goods at much Lower Prices than any other House.

Any purchase made at the GRANDS MAGASINS DU LOUVRE may be cancelled and, if not approved of, either exchanged, or the money returned, at the option of the purchaser.

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The reputation of the GRANDS MAGASINS DU LOUVRE for equitable dealing is so well known that it requires no comment.

All purchases above 25fr. (except for Bedding, Upholstery and Furniture) sent free to any part of France, Alsace-Lorraine, Germany, Belgium, Holland, Switzerland, Continental Italy, England, Scotland, and Ireland.

Patterns, Catalogues, Designs, Lists of Prices, etc., post-free all over the World, on demand post-paid.

The Three First marks of Black Silks can be obtained nowhere in Europe except of the Proprietors at the GRANDS MAGASINS DU LOUVRE.

The **CACHEMIRE DE SOIE NOIRE** of C. J. BONNET.

The **CACHEMIRE D'OR** and the **PARIS-LOUVRE**.

GRAND HOTEL DU LOUVRE

RUE DE RIVOLI &
PLACE DU PALAIS-ROYAL
PARIS

The Finest and most Comfortable in the World.

700 BED AND SITTING ROOMS RICHLY FURNISHED.

Renowned Table-d'Hôte, **6fr.** (wine included).
Breakfast in the Restaurant—Coffee, Tea, Chocolate, with
Bread and Butter, **1fr. 50c.**

Restaurant open at all hours.—Moderate charges.

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From 1st November to 31st March.

Pension, **15fr.** per day, including Room, Attendance, Candles, substantial Breakfast (2 dishes, $\frac{1}{2}$ bottle of wine), and Table-d'Hôte Dinner.

SPECIAL TERMS are arranged for Families desirous of staying at the Hotel for a week or more.

Improved Lifts to all floors. Baths, Douches, and Hairdressing Room on 3rd floor.

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The Proprietors, MESSRS. CHAUCHARD & Co., are devoting increased efforts to make the GRAND HOTEL DU LOUVRE the most Comfortable and Finest in Paris.

Among the numerous improvements lately made may be mentioned the lighting of the Dining Hall by Electricity instead of Gas, thus keeping the temperature most agreeably cool and fresh.

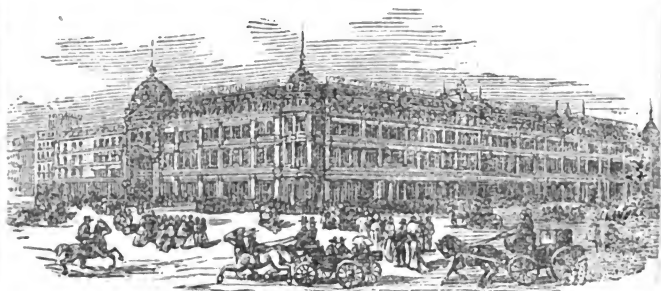
AU BON MARCHÉ

MAISON ARISTIDE BOUCICAUT

MAGASINS DE NOUVEAUTÉS
THE LARGEST IN PARIS

SILKS, DRESSES, COSTUMES, MANTLES,
NEW STUFFS,
SHAWLS, LACE, LINEN, &c.

Rue du Bac, Rue de Sèvres, Rue de Velpeau
Rue de Babylone



The System of selling everything of the best value for money, and at a very small profit, reigns absolutely in this Establishment.

Les Magasins du BON MARCHÉ, are the only Buildings in Paris specially built and exclusively fitted up for an extensive trade in drapery nouveautés, etc. They contain everything useful, convenient, and comfortable, that experience can produce, and form truly one of the curiosities of Paris.

Employés are placed specially at the disposition of Persons who may desire not to purchase, but simply visit the Magasins, and see the arrangement of the Establishment.

Interpreters for English and all other Languages.



C^{ie} Coloniale

CHOCOLATS

DE

QUALITÉ SUPÉRIEURE

Tous les Chocolats de la COMPAGNIE COLONIALE, SANS EXCEPTION, sont composés de matières premières de choix ; ils sont exempts de tout mélange, de toute addition de substances étrangères, et préparés avec des soins inusités jusqu'à ce jour.

ENTREPOT GÉNÉRAL

Avenue de l'Opéra, 19

A PARIS

DANS TOUTES LES VILLES DE FRANCE
ET DE L'ÉTRANGER

Chez les principaux Commerçants

Finck & Co



TIFFANY & Co.

PARIS

36 bis, Avenue de l'Opéra, 36 bis

DIAMONDS

JEWELRY AND AMERICAN SILVERWARE

MESSRS. TIFFANY & Co., Union Square, New York, invite Tourists and others to visit their Paris House at 36 bis, Avenue de l'Opéra, where a carefully selected Stock of **Diamonds**, **Pearls**, and **Coloured Gems** may be examined either in PAPERS or SETTINGS.

A Stock of TIFFANY & Co.'s American Silver and plated ware is also kept at the Paris House, and Americans wishing to select appropriate gifts for their friends in Europe, will find opportunities to make suitable selections.

HOTEL MEURICE

228, Rue de Rivoli

(OPPOSITE THE TUILERIES GARDENS.)

BEST POSITION IN PARIS.

H. SCHEURICH, Proprietor.

LARGE AND SMALL APARTMENTS

AND

SINGLE ROOMS.

LIFT TO EACH FLOOR.

TABLE D'HOTE.

CONVERSATION, READING, AND

SMOKING ROOMS.

CÓMFORT AND MODERATE CHARGES.

HOTEL DU RHIN

4, PLACE VENDÔME,

Near the Tuileries Gardens and the
NEW OPERA.

C. MARÉCHAL, Proprietor.

MAD^e L. MERCIER, SUCCESSOR.

LARGE AND SMALL APARTMENTS,
Splendidly Furnished, for Families.

SERVICE *A LA CARTE* AND IN THE
APARTMENTS.

READING AND CONVERSATION ROOMS.

N. B. Carriages may enter the Courtyard of the Hotel and take up Travellers at the foot of the Grand Staircase.

PARIS. **HOTEL** PARIS.

DES

DEUX MONDES

22, AVENUE DE L'OPERA, 22.

Formerly 8, Rue d'Antin.

Patronised by the English Aristocracy.

FULL SOUTH

*Splendid situation between the Tuileries and
the Grand Opera.*

The most comfortable Family Hotel in Paris,
luxuriously furnished, especially erected with all
modern improvements.

*SUPERIOR ATTENDANCE AND FRENCH
COOKING.*

Reading, Smoking, Billiard, and Bath Rooms.

THE HOUSE IS HEATED THROUGHOUT.

LIFT TO EACH FLOOR.

EXCELLENT TABLE D'HOTE. MODERATE CHARGES.

A. LEQUEU, Proprietor.

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Finest Situation in the French Capital.

FIRST RATE RESTAURANT—TABLE-D'HÔTE.

Reading and Smoking Rooms. Baths. Hydraulic Lift. Telephone.

The Entrance Halls, Staircases, and Corridors are heated.

Advantageous Arrangements for Winter.

L. HAUSER, PROPRIETOR.

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226, RUE DE RIVOLI.

This old-established first class Hotel, opposite the Tuileries Garden, has been entirely altered and improved under a new Proprietor, formerly director of the Hotel Amiralauté. There have been added now a Table-d'Hôte, Hydraulic Lift, Reading, Smoking, and Bath Rooms. English, American, and German papers.

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HOTEL CASTIGLIONE, 12, Rue Castiglione

Near the Tuileries and Place Vendôme.

Large and Small Apartments and Single Rooms. This good house has just been entirely refurnished. Table d'Hôte and Service à la Carte.

L. RIPAMONTI, Proprietor.

GRAND HOTEL DES CAPUCINES,

37, Boulevard des Capucines 37,

Near New Opéra, the Madeleine, and Champs Elysées.

E. CHABANETTE, Proprietress.

First-class Family Hotel. Highly recommended by families of note. Table d'Hôte at 6 o'clock. Service à la Carte. Excellent Cooking.

HOTEL DE L'AMIRAUTÉ,

5. RUE DAUNOU,

EX 55, RUE NEUVE ST. AUGUSTIN,

(Between the Avenue de l'Opéra and the Rue de la Paix).

BATHS. SPECIALLY GOOD CELLAR.

This Hotel is under the Personal Management of the Proprietors, MME. VVE. JOLY and CH. POUILLET.

HOTEL LOUIS LE GRAND,

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*Near the Boulevards, the Opéra and Place Vendôme.*Apartments; rooms from 2fr. 50c. Board 9fr. per day.
Bath Room. European languages spoken.

L. BLET, Proprietor.

SAINT-GERMAIN-EN-LAYE**HOTEL DU PAVILLON LOUIS XIV.****FIRST-CLASS****BEAUTIFUL POSITION****Mr. and Mrs. Stikelman-Larcher**

are also Proprietors of the well-known

HOTEL DU LOUVRE, at NICE.**VERSAILLES****GRAND HOTEL DES RÉSERVOIRS****RESTAURANT****RUE DES RÉSERVOIRS, 9, 11, AND 11 BIS.**

ADJOINING THE PALACE AND GARDENS.

LARGE AND SMALL FURNISHED APARTMENTS.**VERSAILLES****HOTEL VATEL****28, RUE DES RÉSERVOIRS AND BOULEVARD
DE LA REINE.****RESTAURANT**

Large and Small Furnished Apartments.—Family Pension.

MODERATE CHARGES.**RIVIÈRE, Proprietor.**

AMERICAN LINE

UNITED STATES MAIL STEAMERS

BETWEEN LIVERPOOL & PHILADELPHIA

The first-class, full-powered Iron Steamships

Pennsylvania	Indiana	Lord Clive
Lord Gough	British Crown	Illinois
British Prince	British Princess	Ohio

From Liverpool for Philadelphia, every Wednesday and alternate Saturday.

From Philadelphia for Liverpool, every Saturday and alternate Wednesday.

Calling at Queenstown to embark and land Mails and Passengers.

Connects with the Pennsylvania Railroad, which has the shortest route to the West.

THE "AMERICAN" is the only TRANS-ATLANTIC LINE with Steamers sailing under the UNITED STATES FLAG.

The accommodation for all classes of passengers is equal in elegance and comfort to any of the European Steamship Lines.

Every Steamer carries a Surgeon and Stewardess.

CABIN PASSAGE, from Liverpool, 12 to 21 Guineas. From Paris, 3 Guineas additional.

RETURN TICKETS at reduced rates.

STEERAGE PASSAGE as low as by any other fast line.

INTERMEDIATE PASSAGE.—Superior accommodation, including Beds, Bedding, and all necessary Utensils, and separate table, £8 8s. from Liverpool.

Apply, in Paris, to A. H. GROVES, 5, Rue Scribe; in Antwerp, to H. KLEIN & Co.; in Rotterdam, to VAN HEERDE, 9, Gelderse Kade; in Bordeaux, to JAMES MOSS & Co.; in Hamburg, to MORRIS & Co., 3, Steinhof; in Bremen, to Ed. ICHON, 54, Langenstrasse; in Geneva, to JAMES T. BATES & Co.; in London, to KELLER, WALLIS & POSTLETHWAITE, 5 & 7, Fenchurch Street; in Glasgow, to M. LANGLANDS & SONS; in Dundee, to J. T. INGLIS & Co.; in Belfast, to J. PORTER & SONS, 56, Waring Street; in Queenstown, to N. and J. CUMMINS & BROTHERS; in Liverpool, to

RICHARDSON, SPENCE, & CO., 17 and 19, Water Street;

PETER WRIGHT & SONS,

General Agents, 307, Walnut Street, PHILADELPHIA.

ANCHOR LINE

AMERICAN MAIL STEAMSHIPS.

LIVERPOOL TO NEW YORK (*Viâ Queenstown*)
Every Alternate Saturday.

NEW YORK TO LIVERPOOL
Every Alternate Saturday.

GLASGOW TO NEW YORK (*Viâ Morille*)
Every Friday

NEW YORK TO GLASGOW
Every Saturday

Saloon Cabin Passage ;

LIVERPOOL TO NEW YORK, £12 12s. to £16.

GLASGOW TO NEW YORK, £12 12s. to £16 16s.

Second Cabin Passage :

LIVERPOOL OR GLASGOW TO NEW YORK, £8 8s.

Steerage, £1 4s.

Passengers booked through from Paris.

Luggage forwarded from Paris to steamer *unopened*.

GLASGOW AND LIVERPOOL TO BOMBAY (*Viâ Suez Canal*)
Every Ten Days.

GLASGOW AND LIVERPOOL TO CALCUTTA (*Viâ Suez Canal*)
Every Fortnight

Saloon Cabin Passage :

LIVERPOOL TO BOMBAY OR CALCUTTA, £45.

MEDITERRANEAN TO NEW YORK
Every Week.

Saloon Cabin Passage, £16 16s. to £21.

Apply for freight or passage to Henderson Brothers, 47, Union Street, Glasgow; 18, Leadenhall Street, E. ; and 8 Regent Street, London; 17, Water Street, Liverpool; 1, Panmure Street, Dundee; 30, Foyle Street, Londonderry; 7, Bowling Green, New York; or to

HENDERSON BROTHERS,

2, Rue Noailles, Marseille & 3, Rue Scribe, Paris.

GREAT WESTERN STEAMSHIP LINE

Via SWANSEA TO
BRISTOL, AVONMOUTH, AND NEW YORK.

And to MONTREAL (During the Season).

DORSET	2,637 Tons.	WM. STAMPER	Commander.
WARWICK . . .	2,527	" . P. LOBBETT,	"
GLOCESTER . .	2,004	" . JAS PETERS,	"
BRISTOL	1,983	" . R. WILLIAMS,	"
SOMERSET . . .	1,923	" . W. JAMES	"
CORNWALL . . .	1,871	" . J. BROWN	"
DEVON	1,856	" . L. MORICE	"

The Vessels of this Line carry only a limited number of Passengers, every attention being paid to their comfort and convenience.

RATES OF PASSAGE

SALOON.—Twelve Guineas for each Adult ; Children under twelve years, 21s. per year ; Infants, One Guinea.

These rates include a liberal table, but do not include Wines or Liquors.

£5 deposit is required to secure Saloon Berths, the balance to be paid before sailing. No charge for Steward's Fee.

STEERAGE Passage at low rates. Assisted passages to Quebec.

Passengers booked through to all parts of the United States and Canada on very moderate terms.

Twenty Cubic Feet of Luggage will be allowed for each Adult Saloon Passenger, and Ten Feet for each Steerage Passenger, free.

Goods carried at moderate rates of freight, which may be paid either here or in America.

For Freight or Passage apply, in NEW YORK, to W. D. MORGAN, 70 South Street ; in PARIS, to SPRENT, PHIPPS, and SPRENT, 240, Rue de Rivoli ; in HAVRE, to J. M. CURRIE or to J. and P. Hutcheson ; in BORDEAUX, to CURRIE & Co., 19, Rue Foy ; in LONDON, to DONALD CURRIE & Co., 3 and 4, Fenchurch Street, or to BALFOUR & Co., Rood Lane ; in SOUTHAMPTON, to Sharpe and Son, 59, Oxford Street ; in PLYMOUTH, to SANDERS STEVENS and Co., Exchange ; and in BRISTOL, to the Managers,

MARK WHITWILL & SON

GROVE AVENUE, QUEEN SQUARE.

SHORTEST, QUICKEST, AND SAFEST ROUTE TO AMERICA.

Not a single life lost by Accident for over 35 years.

GUION LINE MAIL STEAMERS.

N B.—The ARIZONA, ALASKA, and OREGON are the fastest Ocean Steamers afloat.

Ship.	Captain.	Tons.
ALASKA	MURRAY	5,500
ARIZONA	BROOKS	5,000
ABYSSINIA	BENTLEY	3,500
NEVADA	BREMNER	3,500
WISCONSIN	RIGBY	3,500
WYOMING	DOUGLAS	3 500
OREGON	PRICE	6,000
MINNESOTA	BURNS	6,000

From Liverpool to New York every Saturday and Wednesday calling at Queenstown the following day to embark passengers.

From New York every Tuesday and Saturday for Queenstown and Liverpool.

The Steamers of this Line are of the fastest and finest class on the Atlantic, and are so well known and so generally patronised by the travelling public, that they fill weeks before date of sailing. They are of extraordinary strength and are built in water-tight and fire-proof compartments. The Saloons, occupying the full breadth of the vessel, are admirably lighted and ventilated. The State-rooms are all on the upper deck, and not below, thus insuring a maximum of comfort unequalled in any other steamers.

The Guion Line have adopted the Electric Light.

Ladies' Cabins and Bathrooms; Gentlemen's Smoking and Bathrooms, Barbers' Shops, Pianos, Libraries, etc., provided.

Experienced Surgeon and Stewardesses to attend on passengers free.

Rates of Saloon Passage from Liverpool or Queenstown to New York, 12 to 21 Guineas each Berth, according to position and size, all having the same privileges. In the ARIZONA, ALASKA, and OREGON, 15 to 25 Guineas. Children under 12 years, Half Fare. Infants, Free. Return Tickets, £22, £26, and £30; in the ARIZONA and ALASKA, £25, 30, and £35.

Intermediate—2, 4, and 6 in a room, at as low Rates as by other first-class rates. Steerage to New York, Boston, and Philadelphia at low rates.

Passengers booked through to all parts of the United States and Canada.

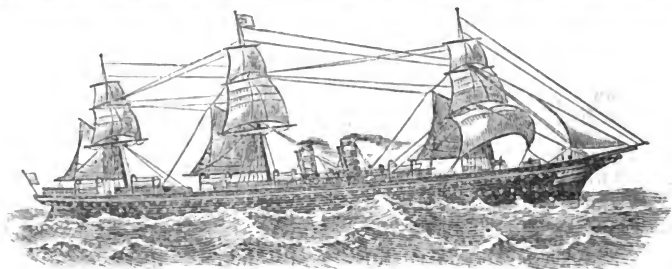
For further particulars apply, in New York, to Guion and Co., 29, Broadway; in London, to Guion and Co., 5, Waterloo Place, Pall Mall; in Paris, to A. H. Groves, 5, Rue Scribe; in Belfast, to Wm. Porter and Sons, 56, Waring Street; in Queenstown, to James Scott and Co.; in Manchester, to Bagshaw and Co., 45, Bootle Street; and in Liverpool, to

GUION AND CO.,

25, WATER STREET, 3, BACK GOREE, AND 68, WATERLOO ROAD.

INMAN LINE

ROYAL AND UNITED STATES MAIL STEAMERS.



Appointed to sail
TO and FROM LIVERPOOL and NEW YORK WEEKLY

These magnificent Vessels are amongst the largest and fastest in the World, and are well-known for the regularity and rapidity of their passages across the Atlantic.

The Saloons, luxuriously furnished, and Staterooms are amidships, where least motion is felt. Ladies and Gentlemen's Sitting-rooms, Pianos, Libraries, Barber's Shops, Bath-rooms, etc., provided. These Steamers are fitted with Electric Light. The Saloon Fares include a liberal table, Meals being served *à la carte*, and Stewards' Fees, but not Wines or Liquors, which can be obtained on board.

Experienced Surgeons and Stewardesses carried.

A limited number of INTERMEDIATE and STEERAGE Passengers are carried, the accommodation for each class being most comfortable in every respect. Matrons provided for attendance on Females and Children. Ample space is afforded for partaking of Meals and Promenading. The Bill of Fare includes an abundant supply of Cooked Provisions, served out by the Company's Stewards.

Passengers booked to and from every Station in the UNITED STATES and CANADA, and *via* SAN FRANCISCO, to AUSTRALIA, NEW ZEALAND, CHINA, and JAPAN, at lowest Through rates.

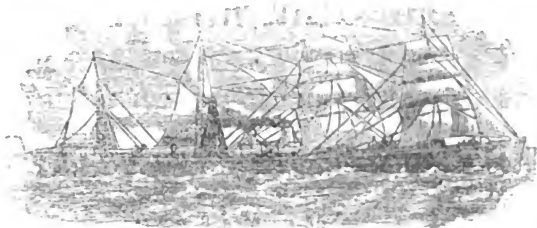
Authorised Agents will be found in most Towns and Cities throughout Europe and America, from whom Passage Tickets can be purchased, and every Information obtained.

Apply in NEW YORK to THE INMAN STEAMSHIP Co., Limited, No. 1, Broadway; in BOSTON, to L. H. PALMER, 3, Old State House; in PHILADELPHIA, to G. A. FAULK, 105, South Fourth Street; in CHICAGO, to F. C. BROWN, 32, South Clarke Street; in PITTSBURG, to J. J. McCORMICK, 4th Avenue and Smithfield Street; in PARIS, to R. H. GRAEFE, 9, Rue Scribe; in LONDON, to EIVES AND ALLEN, 99, Cannon Street, E.C.; in MANCHESTER, to A. W. WILSON, 38, Fountain Street; in BRADFORD, to R. JOHNSTON, 16, Hall Ings; in GLASGOW, to A. MALCOLM, 40, St. Enoch Square; in BELFAST, to ALEX. SHANKS, 1, Albert Square; in QUEENSTOWN, to C. and W. D. SEYMOUR AND Co.; or to

THE INMAN STEAMSHIP COMPANY, LIMITED, 22, WATER STREET, LIVERPOOL

NATIONAL LINE TO NEW YORK

RENOWNED FOR SAFETY, COMFORT, AND REGULARITY.



THE

NATIONAL STEAMSHIP COMPANY, LIMITED,

Despatch one of their Magnificent, Full-powered, British,
IRON SCREW STEAMSHIPS

FROM LIVERPOOL TO NEW YORK EVERY WEDNESDAY,

(Calling at QUEENSTOWN the day following), and

FROM LONDON TO NEW YORK WEEKLY.

SHIPS	TONS	SHIPS	TONS	SHIPS	TONS
AMERICA (New Steamer)	6000	ITALY . .	4302	FRANCE .	4250
EGYPT	4669	HELVETIA	4587	CANADA .	4275
SPAIN	4512	ERIN . .	4577	GREECE .	4309
THE QUEEN. . .	4157	HOLLAND	3847	ENGLAND	4897
		DENMARK	3723		

From New York to Liverpool every Saturday, and to London Weekly.

The New Steamer "AMERICA" will be running in the Season 1884. She is expected to rival the very fastest Atlantic Steamer in speed, and her Saloon is unique in style and magnificence, and in the completeness of its arrangements for the comfort of passengers. The "EGYPT'S" Saloon has been altered, enlarged, and redecorated, and her speed increased through being reboilered and completely overhauled.

The SALOONS in the other Steamers are unusually spacious, and are particularly well lighted and ventilated. The State Rooms, all on the Main Deck (in some of the steamers opening off the Saloons), are exceptionally large, light and airy. Pianos, Ladies' Saloons, both on deck and below, Gentlemen's Smoking Room, and Ladies and Gentlemen's Bath Rooms are provided.

THE CUISINE IS OF THE VERY HIGHEST ORDER.

SALOON FARES by the "AMERICA" and "EGYPT" - New York to Liverpool, \$80 to \$150. Liverpool to New York, 15 to 25 Guineas. Return Tickets on Special Terms.

Saloon Fares to New York by other Steamers, 10, 12, and 15 Guineas. RETURN TICKETS, 22 and 24 Guineas. From New York to Liverpool or London direct, \$50 to \$70. Return Passages at Reduced Rates.

The accommodation for Steerage Passengers is of the highest order. Apply in PARIS at the American Exchange, 35, Boulevard des Capucines; in LONDON, at the Company's West End Offices and Reading Rooms, 57, Charing Cross; in BERLIN, to Charles Messing, Potsdamer Bahnhof; in BELFAST, to Henry Gowan, Victoria Street; in QUEENSTOWN, to N. & J. Cummins & Bros; and to

THE NATIONAL STEAM-SHIP COMPANY LIMITED,

23, Water Street, Liverpool, 57, Charing Cross, and 36 and 37, Leadenhall Street, London.

And in New York to F. W. J. HURST, at the Company's Offices

NORTH GERMAN LLOYD

THIS COMPANY ARE THEIR OWN INSURERS.

Southampton to New-York

Length of passage 8 days

By Mail Steamers of 6,000 Tons, 7,000 Horse-Power.

EMS	ODER	FRANKFURT	OHIO
EIDER	STRASSBURG	HANNOVER	HOHENSTAUFEN
ELBE	BALTIMORE	KOELN	LEIPZIG
FULDA	HOHENZOLLERN	GRAF-BISMARCK	HABSBURG
WERRA	BERLIN	KRONPRINZ	WESER
RHEIN	GENERAL-WERDER	BRAUNSCHWEIG	AMERICA
MAIN	SALIER	NURNBERG	HERMANN
DONAU			
NECKAR			

RATES OF PASSAGE

PARIS to NEW YORK :—1st Class, fr. 615; 2nd Class, fr. 380;

HAVRE to NEW YORK :— „ „ 600; „ „ 370;

The new steamers EMS, EIDER, WERRA, FULDA, and ELBE, are unsurpassed as to comfort, elegance, and speed. The Steward's Department on the North German Lloyd Line is generally acknowledged to be managed in the very best way. Baggage forwarded on board unopened, at fixed rates.

BRAZILS & RIVER PLATE LINE

From ANTWERP, the 14th and 29th of each Month.

For Freight, Passage and all other particulars apply :

PARIS, 19, Rue Scribe.

HAVRE, 9, Rue de la Bourse.

LHERBETTE KANE & Co., Agents.

IMPERIAL MAIL**HAMBURG AMERICAN
STEAM PACKET COMPANY**

ESTABLISHED IN 1847.

FLEET OF THE COMPANY.

	Tons	Horse power
Hammonia.	5,000	1,400
Westphalia.	3,000	800
Frisia	3,000	800
Lessing	3,000	800
Gellert	3,000	800
Wieland	3,000	800
Suevia.	3,000	800
Moravia	4,000	800
Silesia	3,000	800
Hungaria	4,000	800
Bohemia.	4,000	800
Rugia	4,000	800
Rhaetia	4,000	800
Bavaria.	2,500	500
Borussia	2,500	500
Holsatia	2,500	500
Saxonia.	2,500	500
Teutonia	2,500	500
Alemannta.	2,500	500
Rhenania.	2,500	500
Thuringia	2,500	500
Albingia.	2,500	500
Cyclop.	1,500	250

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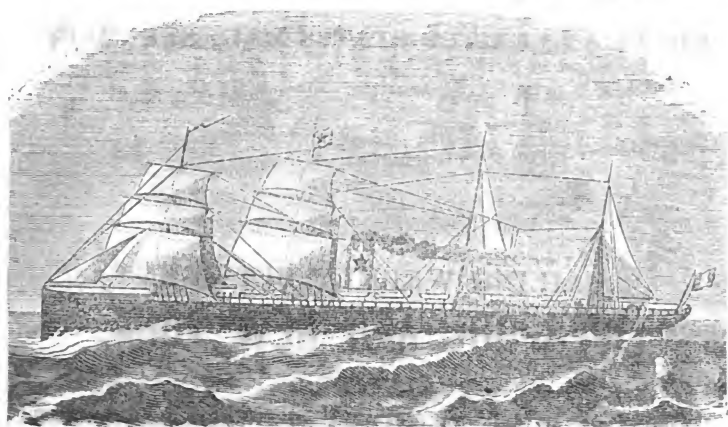
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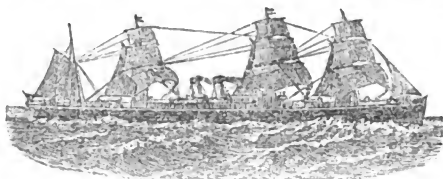
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For 1884.

REVISED AND VERIFIED BY PERSONAL INSPECTION,

CONTENTS

PREFACE.—(Important to the Stranger.)

PART I.—General Information, Advice to Travellers, Comparative Tables of French and English Weights and Measures, Money, Thermometrical Scales, etc.; Laws affecting Foreigners; Historical Notice of Paris; its new Division, Government and Public Institutions; etc., etc.

PART II.—Description of Paris by Walks; Edifices, Curiosities, etc.

PART III.—Places of Public Amusement.

PART IV.—Environs of Paris.

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PREFACE.

The PARIS GUIDE, which now counts upwards of fifty years' existence, enjoys such a well-established reputation that the Publishers hardly think it necessary to allude to the scrupulous care with which, by unceasing revision and personal inspection, it has been made to keep pace with the transformations the city has from time to time undergone. The reader will find in this volume abundant information respecting the antiquities of Paris. The magnificent improvements effected during the latter part of the present century are also carefully noted, as well as places rendered memorable by military operations, bloody engagements or popular fury.

The plan adopted in this volume is calculated to save the visitor much useless expenditure of time and exertion. Whatever relates to the institutions and general statistics of Paris has been put into the First Part, entitled *General Information*; while every other object of interest is described in twenty walks. The stranger, after studying his map of Paris with care, is supposed to go through them, inspecting their contents in the order in which they are arranged in this work, or omitting some, according to his taste and inclination. By so doing he will see every thing in a comparatively short space of time, and will pass over nothing that is really worthy of being examined.

The metropolis is naturally salubrious, and the purity of its atmosphere may be at once ascertained by viewing it from an elevated situation. If Paris be seen from the towers of Notre Dame, the Pantheon, the Arc de Triomphe de l'Étoile, the heights of Montmartre, or the cemetery of Père La Chaise, the panorama is complete; there is no indistinctness or confusion in the prospect; every palace, church, and public edifice stands distinctly before the eye, and, interspersed with the foliage of the gardens and the boulevards, the whole forms a prospect at once grand and beautiful.

In order to ascertain what palaces, museums, or public establishments are visible on certain days, the visitor should consult the article headed *Stranger's Diary*, in the daily English and American newspaper, *Galignani's Messenger*, which is taken at all the principal cafés, restaurants, &c., or may be subscribed for by the week, fortnight, or month.

Certain establishments being only visible with tickets, these should be applied for by letter franked by post. The following is the usual form of the letter to be written :—

Monsieur (*giving his title, &c.*),

J'ai l'honneur de vous prier (*if to a Minister: de prier votre Excellence*) de vouloir bien me faire adresser un billet pour (*name number of persons*), afin de visiter (*insert name of places.*) N'ayant que peu de jours à rester à Paris, il me serait très-agréable de le posséder aussitôt que possible.

Veuillez recevoir, avec mes remerciements, l'assurance de la haute considération avec laquelle j'ai l'honneur d'être, Monsieur,
Votre très humble serviteur,

(*Sign name with address, very clearly written.*)

Thus, to visit the workshops or *ateliers* of the Mint, the stranger should write to *M. le Président de la Commission des Monnaies et Médailles, Hôtel des Monnaies*; to see the Museum of Sèvres, *Hôtel de Cluny, École des Beaux Arts, Conservatoire de Musique, &c.*, to the *Direction des Beaux Arts, 3, Rue de Valois*; to view the Armoury at Vincennes, to *M. le Ministre de la Guerre*.

Lovers of music and imposing spectacles may attend high mass at the cathedral of Notre Dame, or at the churches of the Madeleine, St Roch. St Eustache, or Notre Dame de Lorette, at 10 any Sunday morning.

Persons visiting Versailles should leave Paris by the Versailles and Meudon railroad (left bank), Boulevard Montparnasse, and return by the Versailles and St. Cloud railroad (right bank), by which means two magnificent views of Paris and the neighbouring country will be obtained, one from the south by the former railroad, the other from the west and northwest by the latter.

To attend a sitting of the Senate or Chamber of Deputies application should be made to *Messieurs les Questeurs du Sénat* or *de la Chambre des Députés*.

The Lyons railroad will take the stranger to Fontainebleau. The magnificent palace, more historic in its decorations than Versailles, with its park and gardens forms altogether the finest sight of the kind in France. If the visitor be not afraid of a little fatigue, he will have time enough to hire a carriage for a drive of a few hours to the more picturesque points of the famous forest, full of romantic beauty and rocky scenery, which would well employ another day, if it could be spared.

Many other delightful excursions may be made in the environs of Paris by the railroads. Thus the Western line passes through Rambouillet, famed for its château and park.

through Gaillardon, with its old historical *Donjon*; Maintenon, remarkable for the splendid château and park of the Duc de Noailles, with the adjoining aqueduct; and Chartres, celebrated for its beautiful cathedral and valuable library. The Auteuil railway offers a convenient mode of conveyance to the Bois de Boulogne; the station of the Porte Dauphine is the most convenient for that purpose.—The St. Germain line touches at Nanterre, Rueil, and Châtou, where the adjoining Park of Vésinet offers charming walks. The Rouen line runs by Poissy, Meulan, and Mantes.—The Northern passes through St. Denis, a town not to be on any account omitted, and Enghien-les-Bains, from which place a railway goes to Montmorency, the forest of which is highly picturesque; a ride by the Hermitage to Ecouen, or by Andilly to the *Rendez-vous de Chasse*, is one of the greatest treats that a lover of fine scenery can enjoy. The Forest of Chantilly (the French Newmarket) offers a pleasant excursion to the Château de la Reine Blanche. Further on is Compiègne, whence the stranger may proceed to the castle and spa of Pierrefonds, and the Roman camp of Champlieu, with its amphitheatre, and other antiquities. Lastly, Ermenonville and Mortefontaine may be reached by hiring carriages at Senlis, which will also take a day.—By the Strasbourg line the stranger may visit Meaux, the cathedral containing the monument of Bossuet, and the walks in which he used to meditate his works.—The Aisne railroad leads to Arcueil, Bagneux, and Bourg-la-Reine. Chatillon and Fontenay-aux-Roses are reached by tramway.—The Orleans line touches at Choisy-le-Roi, and a branch of the Lyons line leads direct to Corbeil.—The Vincennes railroad affords great facilities for visiting Vincennes, St. Maur, and Fontenay-sous-Bois, in one day. Most of the places here mentioned possess a melancholy interest from the events of 1870-71. We may add, as scenes of military operations round Paris, Le Bourget, Drancy, Bondy, and Le Raincy on the north-eastern side; Asnières, Neuilly, the Plain of Gennevilliers, La Malmaison, the Château of Buzenval, and Montretout, on the north-western side. The stranger should not neglect visiting the fortifications, especially the Point-du-Jour (by the steamers on the Seine), and the ruined forts of Issy and Vanves.

The *Fêtes* of most of the places in the environs of Paris are held on a Sunday, but, as they change every year with the moveable festivals, to avoid leading the stranger into error, we have not given the day in our description of the places, referring the reader for correct information to the notices published beforehand in the daily English journal *Galignani's Messenger*.

PLACES TO BE SEEN BY A STRANGER.

For the convenience of visitors, the principal sights and monuments in Paris are grouped below, according to the position in which they are to be found, taking the Palais Royal and Louvre as the centre of the capital. Persons who have only a few days to spend may combine two or more adjoining districts, omitting the sights of lesser interest; while for those who have time to spare the GUIDE is arranged in twenty walks, in which are comprised many buildings or exhibitions of not sufficient importance to be included in the following tables. In general the public establishments are open daily (the picture galleries are closed on Mondays for cleaning); but on referring to the pages in this volume, indicated by the figures enclosed within parentheses, will be found a description with the days and hours at which they may be seen, and whether free, by fee, or by ticket.

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NEW PARIS GUIDE.

PART I.

INTRODUCTION.

GENERAL INFORMATION.

PASSPORTS.—Although Passports are not now required to visit or travel in France, it is well to have one or to carry about some paper establishing the identity of the visitor, in case of difficulty ; it will frequently serve as a means of obtaining admission to public buildings. Passports can be obtained from the British and American Consuls.

ROUTES TO PARIS.—The following is a list of the various routes from the coast to Paris, all by railway :—

I. CALAIS TO PARIS in 6 hours, by Amiens.

II. BOULOGNE TO PARIS in 5 hours. (Fine church at Abbeville, and Cathedral at Amiens.)

III. HAVRE TO PARIS, in 5 hours, passing through Rouen. (Cathedral of St. Ouen, statue of Joan of Arc, Museum, Bridge, Quays, &c., are well worth a stay of one day at Rouen.)

IV. DIEPPE TO PARIS, through Rouen, in 5 hours.

V. OSTEND TO PARIS, by Brussels, Lille, &c., in 12 hours.

CONVEYANCES.—Correct information respecting these may be obtained in London at the railroad and steam-packet offices ; in Paris at the office of *Galignani's Messenger*. The best routes to Paris for rapidity are by the morning or evening mail-trains, by Dover and Calais, in 9½ hours ; for day-travelling, Folkestone and Boulogne ; and for scenery, but with a longer sea passage, Southampton to Havre, or Newhaven to Dieppe.

STEAM PACKETS.—Packets leave London-bridge for Calais and Boulogne almost daily, especially in summer.

RAILROADS.—There are eight railway Termini in Paris : (1) the Western (right bank), Rues St. Lazare and d'Amsterdam, to Versailles, St. Germain, Rouen, Havre, and Dieppe ; (2) Western (left bank), Boulevard Montparnasse, to Versailles, Rennes, and Cherbourg ; (3) Orleans, near the Jardin des Plantes, to Orleans and Bordeaux ; (4) Northern, Place Roubaix, to Boulogne, Calais, and Belgium ; (5) Eastern, Boulevard de Strasbourg, to Germany and Switzerland ; (6) Lyons, Boulevard Diderot, to Fontainebleau, Lyons, Geneva, Marseilles,

and Nice ; (7) the Sceaux Railway, Boulevard St. Jacques ; (8) the Vincennes line, Place de la Bastille. The Circular Railway (Ceinture) starts from the Western terminus, Rue St. Lazare, and has stations at all the extremities of Paris. Railway Guides : *Bradshaw's Continental* ; *Le Train* ; *L'Indicateur des Chemins de Fer*.

STEAM-BOATS run on the Seine from Charenton to Bercy, and from Bercy to Auteuil, calling at the Jardin des Plantes, Hôtel de Ville, Pont Royal, Place de la Concorde, the Trocadéro, and other stations. The fares are 10c. on week days and 20c. on Sundays and holidays. Another service runs, in summer, from the Pont Royal to Suresnes, below Paris, calling at Meudon, Sèvres, and St. Cloud, and at Longchamps on race days. Fares : 30c. on week days, and 50c. on Sundays and holidays.

A boat called *Le Touriste* plies between the Pont Royal and St. Germain in summer. Refreshments may be had on board.

MUNICIPAL DIVISION OF PARIS.—Paris is divided into twenty arrondissements, each of which is subdivided into four quarters, named as follows :—

1ST. LOUVRE.

1. St. Germain l'Auxerrois.—
2. Halles.—3. Palais Royal.—4. Place Vendôme.

2D. BOURSE.

5. Gaillon.—6. Vivienne.—7. Mail.—8. Bonne Nouvelle.

3D. TEMPLE.

9. Arts et Métiers.—10. Enfants Rouges.—11. Archives.—12. Ste. Avoie.

4TH. HOTEL-DE-VILLE.

13. St. Merri.—14. St. Gervais.—15. Arsenal.—16. Notre Dame.

5TH. PANTHÉON.

17. St. Victor.—18. Jardin des Plantes.—19. Val de Grâce.—20. Sorbonne.

6TH. LUXEMBOURG.

21. Monnaie.—22. Odéon.—23. Notre-Dame des Champs.—24. St. Germain des Prés.

7TH. PALAIS BOURBON.

25. St. Thomas d'Aquin.—26. Invalides.—27. École militaire.—28. Gros-Caillois.

8TH. ÉLYSÉE.

29. Champs Élysées.—30. Faubourg du Roule.—31. Madeleine.—32. Europe.

9TH. OPÉRA.

33. St. Georges.—34. Chaussée d'Antin.—35. Faub. Montmartre.—36. Rochechouart.

10TH. ENCLOS ST. LAURENT.

37. St. Vincent de Paul.—38. Porte St. Denis.—39. Porte St. Martin.—40. Hôpital St. Louis.

11TH. POINÇOURT.

41. Folle-Méricourt.—42. St. Ambroise.—43. Roquette.—44. Ste. Marguerite.

12TH. REUILLY.

45. Bel Air.—46. Picpus.—47. Bercy.—48. Quinze-Vingts.

13TH. Gobelins.

49. Salpêtrière.—50. Gare.—51. Maison Blanche.—52. Croulebarbe.

14TH. OBSERVATOIRE.

53. Montparnasse.—54. Santé.—55. Petit-Montrouge.—56. Plaisance.

15TH. VAUGIRARD.

57. St. Lambert.—58. Necker.
—59. Grenelle.—60. Javel.

16TH. PASSY.

61. Auteuil.—62. La Muette.
—63. Porte Dauphine.—64. Des
Bassins.

17. BATIGNOLLES MONCEAUX.

65. Ternes.—66. Plaine Mon-
ceaux.—67. Batignolles.—68.
Épinettes.

18TH. BUTTE MONTMARTRE.

69. Grandes Carrières.—70.
Clignancourt.—71. Goutte d'Or.
—72. La Chapelle.

19TH. BUTTES CHAUMONT.

73. La Villette.—74. Pont de
Flandre.—75. Amérique.—76.
Combat.

20TH. MÉNILMONTANT.

77. Belleville.—78. St. Far-
geau.—79. Père-Lachaise.—80.
Charonne.

CABS.—Stands of public vehicles may be seen all over Paris. The following are the legal fares, but it is customary to give the driver a small gratuity, of from 4 to 10 sous, according to time :—

INSIDE PARIS.

From 6 o'clock a.m. in summer
(1st April to 1st October), and
from 7 a.m. in winter (1st
October to 31st March) to
half-an-hour after midnight.

From half-
an-hour after
midnight to 6
a.m. in summer
and to 7 a.m.
in winter.

	Drive.		Hour.	
	f. c.	f. c.	f. c.	f. c.
<i>Hackney cabs or</i> <i>voitures de place</i> taken on the public stands				
Holding two or three persons	1 50	2 0	2 25	2 50
Holding four or five Do., with ralling on top.	2 25	2 75	2 50	3 0
<i>Landaus of the</i> <i>Compagnie Gé-</i> <i>nérale</i> holding four persons	2 50	3 0		

**BEYOND THE FOR-
TIFICATIONS.**

Bois de Boulogne,
Bois de Vincennes, and
the *communes* outside
the fortifications.

From 8 a.m. to mid-
night in summer or 10
p.m. in winter.

When re- turning with the cab to Paris	When quit- ting the cab beyond the fortificatns.
The drive or hour.	Return indemnity.
f. c.	
2 50 }	1 franc.
2 75 }	
3 0	2 francs.

LUGGAGE : One package, 25c. ; two, 50c. ; three or more, 75c.

There are no police-regulations concerning fares for drives beyond the fortifications after 10 p.m. in winter and 12 in summer ; but a bargain may be made. A printed list of the fares is affixed inside the vehicle.

Coachmen load and unload all trunks, etc. Whatever article can be carried in the hand, or taken inside without injuring the vehicle, cannot be charged as luggage.

When it is intended to take the carriage by the hour, the driver must be told so beforehand, or he can demand the

price of a "course" for each stoppage. The traveller should show the driver the time by his watch. After the first hour, the time above the full hour is paid in proportion. The driver is bound to give a printed card with his number, which it is well to preserve, in case of forgetting anything in the coach.

OMNIBUSES.—There are 33 lines of omnibuses in Paris, which ply from 7.30 a.m. to 12 p.m. They charge 6 sous inside or on the platform and 3 on the *impériale*, or top. Passengers may change vehicles at the stations by a *correspondance* ticket, given gratis, when asked for, on paying the fare. The following is a list, with the itineraries:—

- A.—Madeleine to Auteuil, by the Trocadéro.
- AB.—Place de la Bourse to Passy, by Arc de l'Etoile.
- AC.—Champs-Élysées to Petite Villette, by Rue Lafayette.
- AD.—Ecole Militaire to Place de la République, by Pont Neuf.
- AE.—Pont Saint-Michel to Ivry, by the quays.
- AF.—Place de Courcelles to Panthéon, by Madeleine.
- AG.—Porte de Versailles (Vaugirard) to Rue du Louvre.
- AH.—St. Sulpice to Auteuil, by Grenelle.
- AI.—Place du Havre (Western Railway) to Place St. Michel.
- B.—Trocadéro to Strasburg Railway (Eastern).
- C.—Hôtel de Ville to Porte Maillot, by Champs-Élysées.
- D.—Ternes to Boulevard des Filles du Calvaire (Winter Circus).
- E.—Madeleine to Bastille, by Boulevards.
- F.—Place Wagram to Bastille, by Bourse.
- G.—Batignolles to Jardin des Plantes, by Palais-Royal.
- H.—Clichy to Odéon, by Palais-Royal.
- I.—Place Pigalle to Halle aux Vins, by Bourse and Louvre.
- J.—Montmartre to Place Saint-Jacques.
- K.—Gare du Nord to Boulevard Saint-Marcel, by Châtelet.
- L.—La Villette to Saint Sulpice, by Porte St. Martin.
- M.—Belleville to Arts et Métiers (Rue St. Martin).
- N.—Belleville to Louvre, by Place de la République.
- O.—Menilmontant to Montparnasse, by Châtelet.
- P.—Charonne (or Père Lachaise) to Place d'Italie, by Bastille.
- Q.—Plaisance to Hôtel-de-Ville, by St. Sulpice and Châtelet.
- R.—St. Philippe du Roule to Lyons Railway, by Palais-Royal.
- S.—Place de la République to Charenton, by Bastille.
- T.—Square Montholon to Gare d'Orléans, by Hôtel-de-Ville.
- U.—Parc Montsouris to Place de la République.
- V.—Mairie to Northern Railway, by Louvre and Bourse.
- X.—Place du Havre (Western Railway) to Vaugirard, by Tuileries.
- Y.—Grenelle to Port St. Martin, by Palais-Royal.
- Z.—Grenelle to Bastille, by Faubourg St. Germain.

TRAMWAYS.—There are three networks of these lines: the Central, Northern, and Southern. The fares are generally the same as for omnibuses, 6 sous inside or on the platform, and 3 sous on the roof. Those which run to suburban

localities make a small additional charge beyond the fortifications :—

CENTRAL NETWORK.

- A.—Louvre to St. Cloud, by the quays.
- B.—Louvre to Sèvres, by the quays and Billancourt.
- C.—Louvre to Vincennes, by St. Mandé.
- D.—Arc de l'Etoile, by outer boulevards, to La Villette.
- E.—La Villette to Place de la Nation, by Père Lachaise.
- F.—Cours de Vincennes to Louvre.
- G.—Montrouge to Eastern Railway, Boulevard Strasbourg.
- H.—La Chapelle to Square Monge, by Châtelet.
- I.—St. Ouen Cemetery to Bastille.
- J.—Louvre to Passy, by Trocadéro.
- K.—Louvre to Charenton, by Bastille.
- L.—Bastille to Pont de l'Alma, by Boulevard St. Germain.
- M.—Lyons Railway to Pont de l'Alma, by Boulevard St. Germain.
- N.—La Muette (Passy) to Rue Tronchet, by Arc de l'Etoile.
- O.—Auteuil (Railway Station) to Boulogne.
- P.—Trocadéro to La Villette, by outer boulevards.
- Q.—Pointe St. Eustache to Porte d'Ivry.
- A.B.—Louvre to Versailles

NORTHERN NETWORK.

- 1.—Madeleine to Parc de Neuilly.
- 2.—Madeleine to Levallois-Perret.
- 3.—Place de l'Etoile to Courbevoie, by Neuilly.
- 4.—Boulevard Haussmann to Gennevilliers.
- 5.—Place de la République to Pantin, by La Villette.
- 6.—Place de la République to Aubervilliers, by La Villette.
- 7.—Boulevard de La Chapelle to Rue Lafayette.
- 8.—Avenue St. Ouen to Saint-Denis.
- 9.—Boulevard Haussman to Saint-Ouen.
- 10.—Madeleine to Suresnes.

SOUTHERN NETWORK.

- 1.—St. Germain-des-Près to Fontenay-aux-Roses, by Montrouge and Chatillon.
- 2.—Montparnasse Railway Station to Place de l'Etoile.
- 3.—Montparnasse Station to Place de la Bastille.
- 4.—Place Walhubert to Villejuif, by Bicêtre.
- 5.—St. Germain-des-Près to Clamart.
- 6.—Place de la Nation to Montreuil.
- 7.—Place de la Bastille to Charenton.
- 8.—Place Walhubert to Place de la Nation.
- 9.—Square Cluny to Ivry, by Gobelins.
- 10.—Square Cluny to Vitry, by Bicêtre.
- 11.—Avenue d'Antin to Vanves, by Grenelle.

Articles left in cabs or omnibuses must be applied for at the Prefecture of Police.

POST OFFICE.—Besides the *General Post-office*, Place du Carrousel, there are 75 branch offices, *bureaux de Poste*, at which letters, books, or papers may be franked, and money

orders are issued or paid. There are, besides, 716 district letter-boxes, *boîtes aux lettres*, either at tobacconists', etc., or in cast-iron pillars. The branch offices in each arrondissement are at the following addresses :—

- 1st Arr.—(1) Rue des Halles, 9; (2) Avenue de l'Opéra, 2; (4) Rue St. Denis, 90; 4) Rue Cambon, 9.
- 2d Arr.—(1) Rue de Choiseul, 18 and 20; (2) Place de la Bourse, 4, Place Ventadour; (2) Rue de Cléry, 28; Rue d'Antin, 19.
- 3d Arr.—(1) Rue Réaumur, 47; (1) Boulevard Beaumarchais, 32; (1) Rue des Haudriettes, 4 and 6.
- 4th Arr.—Hotel de Ville; Tribunal de Commerce; Rue Saint-Antoine, 170; Rue de la Tacherie, 1.
- 5th Arr.—(1) Rue de Poissy, 9; Rue Monge, 104; Rue Claude Bernard, 77; Boulevard de l'Hôpital, 26.
- 6th Arr.—(1) Boulevard St. Germain, 101; Rue Vaugirard, 17 and 30 (Luxembourg); (1) Rue Bonaparte, 21; Rue de Rennes, 150; Rue de Vieux Colombier, 21; Rue du Cherche-Midi, 53.
- 7th Arr.—(1) Boulevard Saint Germain, 242; Rue de Bourgogne, 2; Rue Saint Dominique, 86 (Gros-Caillo); Avenue Duquesne, 40; Rue de Grenelle, 102.
- 8th Arr.—Avenue Marceau, 29; Rue Montaigne, 26; (1) Place de la Madeleine, 28; Boul. Malesherbes, 68; Boulevard Haussmann, 121; Avenue des Champs Elysées, 33; Rue d'Amsterdam, 19; Av. Friedland, 39.
- 9th Arr.—(1) Rue Taitbout, 46; (1) Rue Milton, 1; Rue Lafayette, 35.
- 10th Arr.—Northern Railway Station; Rue de Strasbourg, 8; (1) Rue d'Enghien, 21; Place de la République, 1; Rue Ecluses-Saint-Martin, 4.
- 11th Arr.—Boulevard Richard-Lenoir, 108; Boulevard Voltaire, 105; Boul. de Belleville, 45.
- 12th Arr.—Rue de Citeaux, 40; Boulevard Diderot, 19; Gare de Lyon; Saint-Mandé Rue du Rendez-vous, 36; Bercy, Rue de Charenton, 240; Rue Gallois, 12.
- 13th Arr.—Gare d'Ivry, Rue Jeanne-d'Arc, 57; La Maison-Blanche, Avenue d'Italie, 77.
- 14th Arr.—Avenue de l'Observatoire; Montrouge, Avenue d'Orléans, 19; Plaisance, Rue de l'Ouest, 81.
- 15th Arr.—Vaugirard Rue Blomet, 93; Grenelle, Rue Lourmel, 35.
- 16th Arr.—Auteuil, Rue Pierre-Guérin, 9; Passy No. 1, Rue Guichard, 2; Passy No. 2, Place d'Eylau, 3; Avenue de la Grande Armée, 52.
- 17th Arr.—Les Ternes, Rue Bayen, 16; Les Batignolles No. 1, Rue des Batignolles, 42; Les Batignolles No. 2, Rue Jouffroy, 49; Rue Legendre, 183.
- 18th Arr.—Montmartre No. 1, Rue Abbesses, 11; No. 2, Rue Gerando, 16; Clignancourt, Boulevard Ornano, 54; La Chapelle, Rue Doudeauville, 4.
- 19th Arr.—La Villette No. 1, Rue de Crimée, 174; La Villette No. 2, Rue d'Allemagne, 139; La Villette No. 3, Rue d'Allemagne, 3.
- 20th Arr.—Belleville, Rue des Pyrénées, 397; Charonne, Rue de Bagnolet, 55.

There are eight collections daily; the first at 7 in the morning at the letter-boxes, 7.30 at the branch offices, and 8.30 at the General Post office; the last at 9 in the evening, 9.30, and 9.45 respectively. In the outlying districts (arrondissements 13 to 20) the collection commences half an hour earlier. There is also a supplementary night collection at 3 a.m. in the branch offices of the outlying districts, at 4 in the branch offices in the other arrondissements, and at 4.30 at the central office. Letters for England by this collection are despatched by the morning mail.

For the evening mail to England and other foreign countries letters must be posted by 4.30 p.m. at the boxes and 5 at the offices in the outlying districts; by 5 at the boxes and 5.30 at the offices in the interior of Paris, excepting those marked (1), where they are received until 5.45, and at those marked (2) and at the central offices, where the box only closes at 6.

Letters are also received, on payment of a supplement of 20c. per letter, from 5.45 to 6 p.m., and of 40c. from 6 to 6.15, at the following branch offices:—9, Rue Cambon; 19, Rue d'Antin; 47, Rue Réaumur; 28, Rue Cardinal Lemoine; 21, Rue Bonaparte; 242, Boulevard St. Germain; 28, Place de la Madeleine; 91, Rue d'Amsterdam; 46, Rue Taitbout; 1, Rue Milton; 21, Rue d'Enghien.

From 6 to 6.15 p.m., on payment of 20c. extra, and from 6.15 to 6.30, 40c. extra, at the offices, 2, Avenue de l'Opéra, 4, Place de la Bourse, 28, Rue de Cléry, and at the central office. From 6.30 to 7 p.m., on payment of a supplement of 60c. per letter, at the central office, Place du Carrousel, only (special box). Letters for England may also be posted at the office outside the Northern railway station, down to 7.25 a.m. for the morning mail, and to 7.35 p.m. for the evening mail, without extra charge. The post offices are open from eight in the morning until eight at night, but letters cannot be registered later than 4.30, and books and papers are only received until 5 p.m. Offices closed at 5 on Sundays.

The rates for letters for France and Algeria are as under:—

	Paid.	Unpaid.	
	c.	c.	Increasing 15c.
Not exceeding 15 grammes	15	30	paid or 30c. un-
15 grammes to 30	30	60	paid, for each 15
Post cards	10	—	grammes.

Letters insufficiently prepaid are charged as if unpaid, but a deduction is made for the stamp on them.

The price of an ordinary postcard is 10c. Reply-paid postcards for France and Algeria are issued at 20c.

Newspapers and periodicals distributed in France, 2c. the first 25 grammes; 1c. each 25 grammes above.

Books, engravings, circulars, etc., one centime per 5 grammes, up to 20 grammes; 21 grammes to 50, five centimes; above, five centimes each 50 grammes.

Since January 1st, 1876, two uniform rates of postage have been established by the *Union Générale des Postes*. The first, comprising all Europe, Egypt, Malta, Tunis, and the Ionian Islands, Russia, and Turkey in Asia, Morocco, the Canary Islands, and the Azores, Persia, the United States, the Dominion of Canada, and all the French colonies, is as follows:—

Single letters.—Weight allowed, 15 grammes; Charge, 25c. Franking optional; but unfranked from without pay double postage.

Journals and printed works, photographs, business papers, patterns of goods, 5c. per 50 grammes. Franking compulsory.

Registered letters or other articles.—Franking compulsory ; a fixed rate of 25c. on letters or other articles over and above the ordinary rate.

Advice of arrival of registered letters or articles.—Franking compulsory ; a fixed rate of 10c.

The second includes the English possessions on the West Coast of Africa, British Honduras, Falkland Islands, Aden, Hindostan, Burmah, China, Japan, Ceylon, the Mauritius, British Guiana, Jamaica, Liberia, Brazil, Mexico, Honduras, Peru, Venezuela, the Spanish, Danish, Dutch, and Portuguese colonies, and the Argentine Republic ; also Beloochistan, Zanzibar, and the East Coast of Africa, when sent *via* Aden or British India:—

Letters, per 15 grammes, 35c. ; unpaid, on delivery, 60c.

Post-cards, 15c.

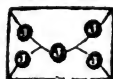
Journals, books, and printed matter, 8c. per 50 grammes.

Registered letters, 25c. additional.

As regards other countries, the following table shows the rates for letters (15 gms.) and newspapers (50 gms.):—

COUNTRIES.	LETTERS.		NEWSPAPERS.
	f.	c.	c.
Ascension, the Cape, Natal	0	75	10
Australia, New Zealand, Tasmania (<i>via</i> Marseilles)	1	0	15
The same (<i>via</i> Brindisi)	1	10	20
West Indies (excepting Jamaica), St. Helena	1	35	10

Letters are registered (*chargées*) for any part of France, at a fixed charge of 25c. in addition to the letter rate ; declared money letters a further 10c. per 100fr. ; for the *Union Générale des Postes* see above. These letters must be prepaid, and should have five well-defined seals thus placed. A receipt is given for them, and in case of loss 50fr. is allowed.



Money orders are given by one post-office on any other in France ; charge: one per cent., with 25c. for stamp duty. For Italy, Belgium, Germany, England, and Switzerland, they are delivered at a charge of 20c. per 10fr. for a sum not exceeding 300fr. for Italy and Switzerland, 252fr. for England, 375fr. for Germany, 350fr. for Belgium, and 200fr. for the others. *Bons de poste* can also be used for the despatch of money to any postal district in France, Algeria, and Tunis. They are issued at 1fr., 2fr., 5fr., 10fr., and are payable to bearer at any office. The price of a *bon de poste* for 20fr. is 20fr. 20c.

Letters addressed *poste restante* are delivered from 8 a.m. to 8 p.m. ; at the Central office till 10 p.m., except on Sundays and festivals, when it closes at 5 p.m. ; or at the Branch offices, if so directed. Letters misdirected or un-

claimed (*tombées en rebut*) remain at the *Bureau des Réclamations*; after three months they are opened, and either destroyed or returned to the writer.

TELEGRAPHS.—There are 87 offices in Paris. Those at 103, Rue de Grenelle and at the Bourse are open all night. The charge for messages throughout France is 50c. for ten words or under, and 5c. per word above. The address and the name of the sender are counted. Charge double if an answer be required. Telegrams within Paris are forwarded as received by pneumatic tubes; any number of words may be written on each blank form, charged 30c. open, or 50c. closed. For London or any part of the United Kingdom, Italy, Spain, or Portugal, the charge is 25c. per word; Belgium and Switzerland, 15c.; Germany, 20c.; New York, 1fr. 25c. per word; Australia, 12fr. 65c., India, west of Chittagong, 5fr.; east, and Ceylon, 5fr. 25c.; China, 9fr. 75c. Money orders to the amount of 5,000fr. may be sent by telegraph.

APARTMENTS, HOTELS, ETC.—Furnished apartments may be had in private houses, or in *maisons meublées*, from suites of rooms, including separate kitchens, to a single chamber. They are not advantageous for a stay of only a few days. Of hotels there is a great abundance in Paris, from the most luxurious down to those of the very humblest description. Rooms may be hired by the night, week, or month; the price of a bed-room for one night varies from 4 to 20fr. Among the best are *Meurice's*, 228, Rue de Rivoli; the *Louvre*, Place du Palais-Royal (see p. 111); the *Grand Hôtel*, Boulevard des Capucines (see p. 112); *Continental Hotel*, Rue Castiglione; *Hotel de l'Athénée*, 15, Rue Scribe; *Hotel des Deux Mondes*, 22, Avenue de l'Opéra; *Hotel Chatham*, rue Daunou; and *Hotel Bellevue*, 39, Avenue de l'Opéra; as family hotels, the *Hôtel Bristol* and *Hotel du Rhin*, Place Vendôme. (See **DIRECTORY**, and p. 44.)

SERVANTS, to act as guides and interpreters, may be hired in the principal hotels.

COMMISSIONAIRES.—Porters, under this name, and wearing a numbered brass plate, are found at the corners of all the principal streets. Letters or parcels may be safely entrusted to them; their charges vary from 1 to 2 francs.

RESTAURANTS AND TRAITEURS.—These rank among the most splendid establishments of the capital. Restaurants have rooms called *cabinets de société* in which parties may dine in private. Besides the principal restaurateurs, where the dinner is *à la carte*, there are other houses where dinners are served for a fixed sum, from 2 francs, including wine. *Traiteurs*, or petty restaurateurs, send out dishes, or dinners

ready dressed, to order. The principal restaurants are the *Maison Dorée*, *Café Anglais*, and *Café Bignon*, Avenue de l'Opéra. (See DIRECTORY.)

CAFÉS.—They are to be found in every quarter, and justly rank among the most remarkable features of this capital. Besides coffee, &c., they also provide *déjeuners à la fourchette*, either hot or cold. Among the finest cafés are the *Grand Café* and *Café de la Paix*, Boulevard des Capucines, and *Café Cardinal*, Boulevard des Italiens. For list, see DIRECTORY.

CIRCULATING LIBRARIES.—The most important is the *Galignani Library*, 224, Rue de Rivoli, same offices as of *Galignani's Messenger*, the well-known English daily newspaper. This establishment also comprises a well-supplied book-store, where all the new and standard English and American works may be purchased. All important telegrams are posted, and information is given gratis to travellers. The *Circulating Library* is conspicuous for its excellent selection and great number of volumes. The subscription is by the week, fortnight or month.

CERCLES.—These are clubs like those of London; but few foreigners belong to them. The best are: the *French Jockey Club*, 1bis, Rue Scribe; *Cercle de l'Union*, 11, Boulevard de la Madeleine; *Cercle Agricole*, Quai d'Orsay; *Cercle des Champs-Élysées*, 5, rue Boissy d'Anglas; the *Cercle des Chemins de Fer*, 22, rue de la Michodière; the *Cercle de l'Union Artistique*, 18, Place Vendôme; *Cercle Artistique et Littéraire*, 7, rue Volney; *Cercle des Arts Libéraux*, 49, rue Vivienne; *Cercle des Beaux Arts*, 4, Place de l'Opéra; *Cercle de la Chasse*, 1, Boulevard Malesherbes; *Cercle Franc Maçonique* (Scottish rite), 5, rue Payenne; *Cercle Franco-Américain*, 4, Place de l'Opéra; *The Decimal Rowing Club* (English and American), boat-house on island near the Pont de Neuilly; *Hunting Club*, 21, Boulevard Montmartre; *Sporting Club*, 8, Boulevard des Capucines; and *Yacht Club de France*, 25, rue Louis le Grand. Chess-players frequent the *Café de la Régence*, 161, Rue St. Honoré.

MONETARY SYSTEM.—Accounts are kept in France in francs, of 100 centimes. The modern gold coins are pieces of 100fr., 50fr., 20fr., 10fr., and 5fr. The silver coins are 5fr. 2fr., 1fr., $\frac{1}{2}$ fr., and pieces of 20c. The copper coins are 2 sous, 1 sou, and 2 and 1 centime. The notes issued by the Bank of France are of 50, 100, 500, 1,000, and 5,000 francs, convertible into coin at the Bank. The value of the pound sterling is 25fr. 20c. at par, but sovereigns are usually taken in trade at 25fr.

WEIGHTS, MEASURES, &C.—The following tables will be found useful in converting the present French weights and measures into English and *vice versa* :—

SYSTEMATIC NAMES.	FRENCH VALUE.	ENGLISH VALUE.
<i>Measures of length.</i>		
Myriamètre. . .	10,000 mètres.	6.2138 miles.
Kilomètre. . .	1,000 mètres.	1093.633 yards. 5-8ths of a mile.
Décamètre. . .	10 mètres.	10.93633 yards.
Mètre.	Fundamental unit of weights and measures.	1.093633 yard, or 39.371 inches.
Décimètre. . .	1-10th of a mètre.	3.937079 inches.
Centimètre . . .	1-100th of a mètre.	0.393708 —
Millimètre. . .	1-1000th of a mètre.	0.03937 —

Superficial Measures.

Hectare	10,000 square mètres. . .	2.471143 acres.
Are.	100 — . . .	0.098845 rood.
Centiare.	1 — . . .	1.196033 sq yd.

Measures of Capacity.

Kilolitre.	1 cubic mètre, or 1000 cu- bic décimètres.	220.09668 gal.
Hectolitre.	100 cubic décimètres. . . .	22.00967 gallons.
Décalitre	10 cubic décimètres.	2.20097 —
Litre, ...	1 cubic décimètre, ...	0.220097 gallon, or 1.760773 pint.
Décilitre.	1-10th cubic décimètre. . .	0.17608 pint.

Measures of Solidity.

Stère	1 cubic mètre	35.31658 c. feet.
Décistère.	1-10th cubic mètre	3.53166 c. feet.

Weights.

Millier.	1000 kil., or 1 French ton.	19.7 cwt.
Quintal	100 kilogrammes	1.97 cwt.
Kilogramme. . . .	1,000 grammes; weight of 1 cubic décimètre of water.	2.6793 lb. troy or 2.2046 lb. avoirdupois.
Hectogramme . . .	100 grammes	3.2 ounces troy.
Décagramme. . . .	10 grammes.	6.43 penny- weights troy.
Gramme.	Weight of 1 cubic centi- mètre of water.	15.433 gr. troy.
Décigramme.	1-10th of gramme.	1.5433 gr. troy.
Centigramme. . . .	1-100th of gramme.	0.15433 gr. troy.
Milligramme. . . .	1-1,000th of gramme. . . .	0.01544 gr. troy.

It may assist the memory to observe that the terms for multiplying are Greek, and those for dividing, Latin.

ENGLISH TROY WEIGHT IN GRAMMES.

Grain (1-24th of pennyweight)	.	.	0.065	gramme.
Pennyweight (1-20th of ounce)	.	.	1.555	—
Ounce (1-12th of pound troy)	.	.	31.103	grammes.
Imperial pound troy	.	.	0.373238	kilogramme.

FRENCH METRES INTO ENGLISH FEET AND INCHES.

Mèt.	F.	Inch.	Mèt.	F.	Inch.	Mèt.	F.	Inch.	Mèt.	Feet.	Inch.
0.01	0	0.394	0.75	2	4.532	10	32	9.708	500	1640	5 395
0.05	0	1.970	1	3	3.371	20	65	7.416	1000 ¹	3280	10.790
0.10	0	3.937	2	6	6.741	30	98	5.124	1609.31	5280	1 mile
0.20	0	7.874	3	10	0.112	40	131	2.832	4000 ²	13123	7.160
0.25	0	9.844	4	13	1.483	50	164	0.539	5000	16404	5.950
0.50	1	9.688	5	16	4.854	100	328	1.079	10000 ³	32808	11.900

(¹) One kilometre. (²) One league. (³) One myriametre.

FRENCH KILOMETRES AND MYRIAMETRES INTO ENGLISH MILES, &c.

Kilom.	Miles.	Frlngs.	Yds.	Kilom.	Miles.	Frlngs.	Yds.
1	0	4	213	8	4	7	164
2	1	1	206	9	5	4	157
3	1	6	199	1 myria.	6	1	156
4	2	3	192	2	—	12	3 92
5	3	0	185	3	—	18	5 10
6	3	5	178	4	—	24	6 160
7	4	3	171	5	—	31	0 90

FRENCH KILOGRAMMES INTO ENGLISH POUNDS (*Avoirdupois*).

Kilog.	Eng. pds.	Kilog.	Eng. pds.	Kilog.	Eng. pds.	Kilog.	Eng. pds.
1	2.2046	4	8.8184	7	15.4322	10	22.0464
2	4.4092	5	11.0230	8	17.6368	100	220.4642
3	6.6138	6	13.2276	9	19.8414	1,000	2204.6428

FRENCH LITRES INTO ENGLISH GALLONS.

Lit.	Gall.	Lit.	Gall.	Lit.	Gall.	Lit.	Gall.
1	0.2201	4	0.8804	7	1.5407	10	2.2010
2	0.4402	5	1.1005	8	1.7608	100	22.0097
3	0.6603	6	1.3206	9	1.9809	1,000	220.0967

FRENCH HECTOLITRES INTO ENGLISH BUSHELS.

Hect.	Bush.	Hect.	Bush.	Hect.	Bush.	Hect.	Bush.
1	2.7512	4	11.0048	7	19.2584	10	27.5120
2	5.5024	5	13.7560	8	22.0097	100	275.1208
3	8.2536	6	16.5072	9	24.7609	1,000	2751.2085

FRENCH HECTARES INTO ENGLISH ACRES.

Hect.	Acres.	Hect.	Acres.	Hect.	Acres.	Hect.	Acres.
1	2.4711	4	9.8846	7	17.2980	10	24.7114
2	4.9423	5	12.3557	8	19.7691	100	247.1143
3	7.4134	6	14.8268	9	22.2403	1,000	2471.1430

In the French and English barometrical scales,

704 millimètres equal 27.7 Eng. in. nearly.

731	—	28.8	—
756	—	29.8	—
779	—	30.7	—

In the thermometrical scales the freezing point, marked 32° in Fahrenheit's scale, is marked 0° in the Centigrade, or French scale. The boiling point, which is 212° in Fahrenheit's, is 100° in the Centigrade. The range between Fahrenheit's freezing and boiling points being therefore 180°, it follows that 5° Centigrade = 9° Fahrenheit.

A number of Centigrade degrees having by this rule been changed into Fahrenheit's, 32° must be added to the result for all temperatures above freezing point, the result must be subtracted from 32°, for those below.

CENTIGRADE THERMOMETRIC SCALE TURNED INTO FAHRENHEIT.

C.	F.	C.	F.	C.	F.	C.	F.	C.	F.	C.	F.
100	212.0	80	176.0	60	140.0	40	104.0	20	68.0	0	32.0
99	210.2	79	174.2	59	138.2	39	102.2	19	66.2	— 1	30.2
98	208.4	78	172.4	58	136.4	38	100.4	18	64.4	— 2	28.4
97	206.6	77	170.6	57	134.6	37	98.6	17	62.6	— 3	26.6
96	204.8	76	168.8	56	132.8	36	96.8	16	60.8	— 4	24.8
95	203.0	75	167.0	55	131.0	35	95.0	15	59.0	— 5	23.0
94	201.2	74	165.2	54	129.2	34	93.2	14	57.2	— 6	21.2
93	199.4	73	163.4	53	127.4	33	91.4	13	55.4	— 7	19.4
92	197.6	72	161.6	52	125.6	32	89.6	12	53.6	— 8	17.6
91	195.8	71	159.8	51	123.8	31	87.8	11	51.8	— 9	15.8
90	194.0	70	158.0	50	122.0	30	86.0	10	50.0	— 10	14.0
89	192.2	69	156.2	49	120.2	29	84.2	9	48.2	— 11	12.2
88	190.4	68	154.4	48	118.4	28	82.4	8	46.4	— 12	10.4
87	188.6	67	152.6	47	116.6	27	80.6	7	44.6	— 13	8.6
86	186.8	66	150.8	46	114.8	26	78.8	6	42.8	— 14	6.8
85	185.0	65	149.0	45	113.0	25	77.0	5	41.0	— 15	5.0
84	183.2	64	147.2	44	111.2	24	75.2	4	39.2	— 16	3.2
83	181.4	63	145.4	43	109.4	23	73.4	3	37.4	— 17	1.4
82	179.6	62	143.6	42	107.6	22	71.6	2	35.6	— 18	— 0.4
81	177.8	61	141.8	41	105.8	21	69.8	1	33.8	— 19	— 2.2

CUSTOMS REGULATIONS FOR ARTICLES IMPORTED FROM ENGLAND OR THE UNITED STATES INTO FRANCE :—

Plate and jewellery for the use of travellers, free, if not exceeding the weight of 5 hectogrammes. Parties going to reside in France, and wishing to take their furniture, linen, plate, &c., must apply to the Director-General of Customs in Paris, sending a statement of the articles, and, if admitted, generally pay 10 per cent. on the value. Numerous other articles, formerly absolutely prohibited, even when a part of passengers' luggage, are now admitted, and are charged with a duty of 10 to 15 per cent. According to the Customs' regulations, everything that is new, or not used, either made or not made up, must be declared before the examina-

tion of the luggage, under penalties of seizure and fine. But the officers generally tax those things not duly declared, or give them back for re-exportation.

CHAPTER I.

PHYSICAL STATISTICS.

GEOGRAPHICAL SITUATION.—The Observatory of Paris is situated in $48^{\circ} 50' 49''$ north lat., and $2^{\circ} 20' 15''$ east long. from Greenwich; height above the level of the sea, 199 feet.

The circumference of Paris which, since the 1st of January, 1860, extends to the fortifications, is 33,678 metres (of which 9,405 are on the left bank), or 21 miles; its area is 78,020,000 square metres, or 19,271 acres. It measures 8,900 metres, or 9,700 yards, from North to South, and 11,300 metres, or 12,317 yards, from East to West.

GEOLOGICAL CONSTITUTION.—The city lies in a vast plain, 60 metres above the level of the sea, and watered by the Seine. The *Paris basin*, which has the great chalk formation for its lowest stratum, comprises the following geological beds in an ascending order:—plastic clay; marine limestone (*calcaire grossier*, building-stone); siliceous limestone (fresh-water); gypseous strata alternating with marls, full of fossil remains and freshwater shells; sands; mill-stone beds; and gravel. Two of the strata are famous in commerce—one for furnishing the stone of which Paris is built, the other for the fine gypsum, from which the *Plaster of Paris* is made.

RIVERS.—The Seine, which traverses the capital from S.E. to N.W., rises in the forest of Chanceaux, 2 leagues from St. Seine, in the department of the Côte-d'Or, and falls into the ocean between Havre and Honfleur. The direct distance from its source to its mouth is 192 leagues. In the interior of Paris its length is about 2 leagues. Its breadth at the Pont Neuf is about 263 metres, and at the Pont d'Iéna 136 metres.

The Seine communicates with the Loire by the canals of Briare and Orleans; with the Saône by the canal de Bourgogne; and with the Somme and the Scheldt by the canal of St. Quentin. Modern improvements in ship-building now enable sea-going steamers to reach the ports of the Seine at Paris. In its course through Paris the Seine now forms two islands. The *Ile St. Louis*, about 1,800 feet long, has been built on since the time of Louis XIII. The other, the original seat of Paris,

is still called the *Ile de la Cité*; it formerly terminated at the Rue de Harlay, but was enlarged under Henry IV., by annexing two small islands to it.

The little stream of the *Bièvre*, or the *Gobelins*, as it is sometimes called, rises near Versailles, and, after a course of about 8 leagues, falls into the Seine above the *Jardin des Plantes*; it is not navigable, nor is its water wholesome to drink. Several mills are worked by it, and it is excellent for dyeing and tanning; it also serves as a city drain, and has its bed lined with masonry.

CANALS.—The canals on the north of Paris are all branches of the same undertaking for bringing the waters of the river Oureq to the capital. Projected in 1799, the works were not completed until 1830. They convey water to a spacious basin for the supply of the inhabitants, as also for a navigable canal from the Seine at St. Denis to the basin, and from the basin to the Seine at the Arsenal. The branches of these works go by the names of the *Canal St. Denis*, *Canal de l'Oureq*, *Bassin de la Villette*, *Canal St. Martin*, and *Gare de l'Arsenal*.

AQUEDUCTS.—*Aqueduc d'Arcueil*. The Romans erected an aqueduct over a valley, south of Paris, for the conveyance of water to the Palais des Thermes, from Rungis, at 4 leagues distance. Of this two arches still exist, near the modern aqueduct at Arcueil, which was built after the designs of Desbrosses, and finished in 1624. This magnificent aqueduct extends across the valley of Arcueil upon 25 arches, 72 feet in height. Its total length, from Arcueil to the reservoir near the Observatory, is 18,200 yards. To see the interior apply to the keeper at Arcueil.

The *Aqueduc de Ceinture* extends from the western angle of the Bassin de la Villette as far as Monceaux, bounding Paris on the north. Its length is 10,300 yards.

Aqueduc de Belleville.—This aqueduct was built under Philip Augustus. The first reservoir is situated upon the most elevated point of Belleville. At the Barrière de Menilmontant is another reservoir, whence the water is distributed to the adjoining parts of Paris.

Aqueduc de St. Gervais or de Romainville.—It conducts water into a reservoir in the village of Pré St. Gervais, whence it is conveyed to Paris by pipes. It existed in the time of St. Louis.

ARTESIAN WELLS.—Of these there are three—viz., that of Grenelle (see p. 167), that of Passy (see p. 100), and that of the sugar-refinery of M. Say, Boulevard de la Gare. Two more were commenced several years since—at Ménilmontant and La Chapelle—but have never been completed.

FOUNTAINS.—The necessity of constructing numerous fountains in Paris is owing to the rocky soil on which it is built, which renders springs extremely rare. (1) The purchase of water is an ordinary article of domestic expense, and the city has new fountains or pipes opened almost every day. There are at present 35 monumental and 88 plain fountains, besides 2,053 *bornes-fontaines*, or water-plugs, which are turned on daily, for three hours, to cleanse the streets. Drinking-fountains were a few years since set up in various parts of Paris through the liberality of Sir Richard Wallace.

RESERVOIRS.—There are 17 great reservoirs in Paris, the largest being at : 9, rue Racine ; 111, rue Vaugirard ; 16, rue de la Vieille Estrapade ; in the rue Cassini, near the Observatory ; adjoining the Strashburg railway-station, and at Monceaux, Montmartre, Belleville, Ménilmontant, and Passy.

BRIDGES.—There are 25 bridges over the Seine. For descriptions, see the Walks.

QUAYS.—The banks of the Seine are skirted with spacious quays, forming two lines of road. The most ancient, the Quai des Augustins, dates from 1312, and the Quai de la Mégisserie, from 1369. Under Louis XIII. and XIV. some progress was made in the construction of quays in the Ile de la Cité, and Ile St. Louis. Napoleon I. extended and improved them considerably. The banks of the Seine now display about 11 miles of quays, the longest being the Quai d'Orsay, 3,123 metres, and the Quai de Valmy, 3,171 metres.

PORTS OR WHARFS.—The principal are the *Port de la Rapée*, for wine and fire-wood ; *aux Tuiles*, for tiles, bricks, slates, &c. ; *St. Nicolas*, for goods from Rouen, Le Havre, and London ; *d'Orsay*, for wine, stone, &c. ; *des Invalides* and *Austerlitz*, for fire-wood. The wood is brought down the river in floats or barges ; the latter bring the best. Charcoal is sold on board boats that lie off the Pont des Arts, Ile de la Cité, Ile St. Louis, and along the Canal de l'Ourcq.

STREETS AND HOUSES, &c.—There is in Paris a total of 2,922 public or private lines of communication. The number of houses is 73,182, forming 1,022,539 separate hirings, dwellings, shops, or warehouses, of an annual rental of

(1) In 1882 Paris received 118,262,086 cubic metres or tons of water, the Seine supplying 12,879,231, the Ourcq 38,832,536, the Vanne 35,094,000, the Dhuys 9,045,655, the Marne 18,269,251 to the lake of the Bois de Vincennes ; the Artesian well of Passy 2,389,023 to those of the Bois de Boulogne ; Arcueil, and the Artesian well of Grenelle, the rest, besides 246,041 from the *Sources du Nord*, which are springs on the northern side of the Paris basin.

579,887,641fr. The total length of street is 886,803 metres, or 553 miles.

The stone used for paving the streets and squares is a compact sandstone, found on the outskirts of the Paris Basin. The footways are partly made with the lavas and basalts of Volvic, in Auvergne, and partly with a mixture of asphaltum and gravel.

The names of streets are set up at the corners, with the number of the arrondissement. Houses are numbered thus: in the streets parallel to the Seine the numbers follow the course of the river; in those perpendicular to it, or nearly so, the lowest number begins at the extremity nearest the Seine. In either case the even numbers are to the right, and the odd ones to the left of the visitor following the course of the river, or turning away from it.

PRIVATE EDIFICES.—The oldest parts of Paris, such as those lying in the immediate neighbourhood of Notre Dame, and on the banks of the Seine facing the Ile de la Cité, still contain many houses that belonged to the *bourgeoisie* of the 13th and 14th centuries. The most remarkable of the royal and noble mansions of the middle ages are the *Hôtels de Sens* and *de Cluny*. The *Hôtels de Lamoignon*, *de Sully*, and *de Carnarvet*, may be quoted as fine specimens of the Italian taste which prevailed under Henry IV.

PALACES.—The kings of France changed the place of their central residence at almost each of the grand distinctive epochs of the national history. On the cessation of the Roman sway in Gaul, the *Palais des Thermes* was in all probability the residence of the chief magistrate of the country; and about the end of the 10th century the *Palais de Justice* became the seat of royalty. Of the former a Hall of Baths alone exists; but the *Sainte Chapelle* may give an idea of the splendour that prevailed in the construction of the second. From the time of St. Louis, *Vincennes*, the *Bastille*, and the *Old Louvre* became successively the residences of the sovereign. The two latter have entirely disappeared; the first, though greatly mutilated, still retains some of its feudal terrors. The present Louvre, with its rich collections, escaped the destruction to which it was doomed by the Commune. The Palace of the *Tuileries*, which was burnt, has been partly rebuilt, but a portion of the ruins remained till 1883, a mute witness of the horrors of those disastrous days. The *Luxembourg* is the best specimen extant of the reign of Louis XIII. The *Palais-Royal*, set fire to by the Commune, is now repaired; the *Palais Bourbon*, where legislative assemblies sat since the Restoration, after being abandoned for some years after the fall of the Empire, is now used as the

Chamber of Deputies. These two edifices were formerly the respective residences of the families of Orleans and Condé. The *Palais de l'Elysée* is the official residence of the President of the Republic. Of the country châteaux belonging to the State, such as *Versailles*, *Les Trianons*, *St. Germain*, *Compiègne*, *Fontainebleau*, those of *Meudon* and *St. Cloud* were destroyed during the siege of 1870—71.

CHURCHES.—Of these *St. Germain des Prés* is the most valuable relic of the *Romanesque* style of architecture now remaining in Paris. Of the *Early Pointed* style *Notre Dame* is the great type; and, both from its size and numerous historical recollections, the cathedral church takes the lead of all others. There are hardly any specimens of the early *Flamboyant* style remaining. *St. Séverin* and *St. Germain l'Auxerrois* belong to its middle period (1400—1500); *St. Gervais* and *St. Merri*, with the still remaining tower of *St. Jacques de la Boucherie*, to its latter period (1500—1550). The style of the *Renaissance des Arts* has a most magnificent and perfect illustration in *St. Eustache*, and a curious one in *St. Etienne du Mont*. Of the churches built in the *Italian* or *Palladian* style, the earliest is *St. Paul et St. Louis*, which is one of the most beautiful edifices of the reign of Louis XIII. The age of Louis XIV. has its ecclesiastical architecture represented by the churches and domes of the *Val de Grâce* and the *Invalides*, the latter being of its kind the *chef-d'œuvre* of that magnificent epoch. The church of *St. Sulpice* is the only large specimen of the style of sacred architecture under Louis XV. The *Panthéon*, or Church of *St. Geneviève*, exemplifies the skill of French architects under Louis XVI. This edifice by its associations points rather to the times of the first republic. The era of the first empire produced the designs for the *Madeleine*; the honour of finishing that classic pile belongs to Louis Philippe. As to the accessory decorations of churches, the splendid paintings of the dome of the *Invalides*, the pictures and altars of *Notre Dame* and *St. Etienne du Mont*, with the pictures of *Ste. Marguerite* and *St. Nicolas des Champs*, are particularly worthy of notice. The interiors of the *Madeleine* and *St. Vincent de Paule* are the best specimens of the decorative taste of the present day.

The churches of the *Madeleine*, *St. Roch*, *St. Eustache*, *St. Sulpice*, *St. Etienne du Mont*, and *Notre Dame de Lorette* are celebrated for their music, and on high festivals are much crowded. All the Catholic places of worship are open from an early hour in the morning till evening; on Sundays and festivals, persons using chairs pay 2 sous for each.

PUBLIC BUILDINGS.—The *Government Offices* are splendid buildings.

Of the *residences of the Foreign Ministers*, the largest and most sumptuous is that of the British Ambassador.

The *Hôtel de Ville*, burnt during the insurrection of 1871, is now rebuilt; the Prefect of the department of the Seine, however, still occupies provisionally the Pavillon de Flore at the Tuileries. The *Hôtel de Ville* is, as formerly, the seat of the municipal jurisdiction of the department, while the *Prefecture of Police* is the centre for all matters relating to public order, health, and security.

The *Palais de Justice* unites within its precincts the supreme civil jurisdiction of the State, the *Cour de Cassation*, the *Cour d'Appel*, the *Tribunal de Première Instance*, and the *Tribunal de Police Correctionnelle*. The new and richly decorated buildings of the *Tribunal of Commerce* stand opposite.

The Mint, or *Hôtel des Monnaies*, is a building of elegant design; the Record-office, or *Hôtel des Archives*, and the *National Printing-office*, were once princely residences.

The edifices connected with literature and science are mostly on the southern side of the river, situated within, or grouped around, the ancient University. Such are the *Observatory*; and, in the immediate vicinity of the Pantheon, the buildings of the old University, the *Sorbonne*, and others now occupied by the *Ecole Polytechnique*, and two of the principal Lyceums. The *corps d'élite* of science and literature, united in the *Institut*, holds its meetings on the spot where the ancient *Collège des Quatre Nations* stood. Of the scholastic establishments one of the most prominent on many accounts is the *Sorbonne*. The great establishment of the *Jardin des Plantes* lies to the east of the Pantheon, in a less frequented quarter of the town, and boasts some of the completest museums of Natural History in Europe. The public library on the southern side of the river is the *Bibliothèque Ste. Geneviève*. On the northern side is the *Bibliothèque Nationale*, the richest collection of books and manuscripts, perhaps, on the Continent.

The *Arc de Triomphe de l'Etoile*, and the columns of the *Bastille* and the *Trône*, are the most prominent and interesting of those monuments which are purely ornamental.

The *Colonne Vendôme*, thrown down by the Commune, is now re-erected in the *Place Vendôme*.

The *Fortifications* of Paris, dating from 1841, have had too melancholy a celebrity since September, 1870, not to be an object of interest. The enceinte, consisting of 94 fronts of 355 metres, with a ditch of the average depth of 6 metres, and a breadth of from 18 to 50 metres; has 65 entrances, viz., 51 gates, 10 passages for railways, and 4 posterns. The walls average 12 metres to the crest of

the parapet. Besides seventeen new ones, sixteen casemated detached forts, presenting 93 fronts, defend the approaches (1).

Within Paris, the most remarkable military edifices are the *casernes*, or barracks, most of which were erected in 1736 by Marshal Biron. The principal one, the *Ecole Militaire*, is one of the most admired buildings of the reign of Louis XV. The most remarkable modern ones are the *Caserne*, on the Place de la République, and that of the Rue de la Banque. The military hospital of the *Val de Grâce* is placed in what was once the most richly-adorned convent of Paris; and the *Hôtel des Invalides* is a splendid pile.

The charitable buildings of Paris are of monastic origin. The *Hôtel Dieu* is now replaced by a new edifice on the northern side of the Cité; the hospital of the *Salpêtrière* is the most remarkable for its extent; the *Hôtel St. Louis* is a picturesque edifice of the time of Henry IV. *Bicêtre*, though not within the walls of the town, is yet essentially an institution of Paris.

PLACES.—Every open space at the junction of streets, &c., of more than usual size, is termed a *place*. Some of them are remarkable for their surrounding edifices, and a few for their size. The principal are the *Place de la Concorde*, *du Carrousel*, *du Palais Royal*, *Vendôme*, *des Victoires*, *Royale*, &c.

PUBLIC GARDENS.—Besides those of the Palais-Royal, Tuileries, and Luxembourg Palaces, the Parc Monceau, and the Buttes de Chaumont, Paris now possesses many squares laid out as gardens, and open to the public. Chairs may be hired there for 2 sous. The most remarkable are those of the *Louvre*, the *Place des Vosges*, *St. Jacques de la Boucherie*, the *Temple*, *Ste. Clotilde*, *Place Louvois*, *Place Montholon*,

(1) They may be grouped as follows:—Eastern forts: *Charenton*, *Vincennes*, *Nogent*, *Rosny*, *Noisy*, *Romainville*, *d'Aubervilliers*. Northern group round St. Denis: *de l'Est*, *Couronne du Nord*, *Fort de la Briche*. Western, *Mont Valérien* (the most imposing of all, and which stands alone). Southern, *d'Issy*, *de Vanves*, *Mont-rouge*, *Bicêtre*, *d'Ivry*. Outworks:—North: *Lunette de Stains*, *Rouvray*. East: *Redoutes de la Faisanderie et de Gravelle*. None of the forts were taken by the Prussians, notwithstanding a furious bombardment of 30 days. Paris was armed with upwards of 3,000 pieces of cannon. The law of March 27th, 1874, extends the system of forts considerably, at a cost of 60 millions of francs to be gradually expended thereon. The new points fortified are—North of Paris: *Cormeil*, *Montmorency*, *Montlignon*, *Domont*, *Stains*; West: *St. Jamme*, *Aigremont*, *Marly*; South West and South: *St. Cyr*, *Haut-Buc*, *Villeras*, *Palaiseau*; East: *Villeneuve-St.-Georges*, *Vaujours*, *Butte Chaumont*, *Chelles*. The work will cause some of the old forts to be abandoned.

and *des Arts and Métiers*. Military bands play in some of them in summer in the afternoon. For hours, see *Galignani's Messenger*.

THE BOULEVARDS.—About 1670, Paris ceased for the time to be a fortified city; the walls and towers were pulled down, and a road made which took the name of *Boulevard* (bulwark), and was planted with trees from the rue St. Antoine to the rue St. Martin. A triumphal arch was erected on the site of the Porte St. Denis, and the boulevard soon extended from the rue St. Martin to the rue St. Honoré. The northern boulevards were finished in 1704, those on the south in 1761.

The old boulevards, which, since the formation of those skirting the new additions to Paris, are called *Boulevards intérieurs*, form two grand divisions north and south of the Seine. The former is 5,067 metres in length, and is subdivided into twelve parts, bearing different names. (See Map.) The Southern, 6,100 metres in length, is divided into seven. They are planted with four rows of trees, forming a carriage-road with a double walk on each side. The *Boulevard extérieur*, finished in 1814, and measuring 15,222 metres on the northern, and 8,159 on the southern bank, is divided into parts named after the Marshals of the Empire. The northern boulevards are now the pride of Paris. The *Boulevard des Italiens* is the most fashionable part. To the northern must now be added the *Boulevard de Sébastopol*, those around the Arc de Triomphe de l'Etoile, the *Boulevards Malesherbes, Haussmann, de Magenta, de Voltaire, and Richard Lenoir*. On the south side the *Boulevard St. Germain* starts from the river at the Pont de la Concorde, and reaches the Seine again at the Pont Sully, whence the Place de la Bastille is reached by the *Boulevard Henri IV.*, thus forming a circle with the boulevards which extend from the Madeleine to the Place de la Bastille on the north side.

PASSAGES.—These are a grand resort of all the loungers of the town. The most remarkable are: the *Passages des Panoramas, Jouffroy, Verdeau, Vivienne, Colbert, Choiseul, Delorme, du Saumon, Véro-Dodat, des Princes, &c.*

MARKETS, &c.—There are 22 wholesale markets, or *halles*, and 24 retail, or *marchés*. For the principal, see *Index*, under *Marché* and *Halle*.

BATHS, &c.—There are now 200 bathing-establishments here, which furnish on an average 2,500,000 baths per annum to the public, including mineral and vapour baths. They are formed of ranges of small rooms. The *Hammam* (Roman-Turkish bath), 18, Rue des Mathurins, is certainly the finest bathing establishment in the world, and may be highly

recommended. The *bains ambulants*, or portable baths, are a great accommodation. Paris also contains 277 *Lavoirs*, or public wash-houses. *Ecoles de Natation*, or swimming-schools for both sexes, are to be found during summer in floating establishments on the Seine. The prices range from 4 sous to 12.

CATACOMBS AND SEWERS.—The Paris main sewer, which has a length of nearly six miles, running from the Arsenal to the Seine at Clichy, receives tributaries from the north side of the river. An excursion may be made along a part of this underground artery, visitors being carried in cars running on rails. For permission, as also to see the Catacombs (p. 220), write to the Prefect of the Seine.

CEMETERIES.—Those most worthy of a visit on account of the picturesque style in which they are laid out, and the elegant monuments they contain, are *Père Lachaise*, *Montmartre*, and *Mont Parnasse*(1). The interments take place with or without religious ceremonies, as the friends of the deceased please. In cases of English persons dying in Paris, application should be made to the clerk of any of the places of English worship, who will generally undertake the management of the funeral.

ABATTOIRS (SLAUGHTER-HOUSES).—The five abattoirs built by Napoleon I. in 1809 have now been superseded by a single one, at La Villette (see p. 224). Strangers should visit this slaughter-house. A cattle-market has also been formed at La Villette, on the bank of the canal opposite the new abattoir.

CHAPTER II.

SOCIAL STATISTICS.

POPULATION.—The following table shows the progressive increase of the population of Paris within its new limits:—

Years.	Population.	Years.	Population.
1292	215,861	1817 (peace)	713,000
1553	260,000	1856	1,174,346
1718	509,000	1861 (extension)	1,696,444
1755	576,000	1876	1,988,806
1784	660,000	1881 (last census)	2,269,023
1802 (war)	672,000		

(1) A vast tract of ground has been purchased for a million of francs at Méry-sur-Oise, a place 23 kilometres from Paris, to be connected with the Cemetery of Montmartre by means of a railway. Underground lines, starting from the other two cemeteries, and four miles in length each, are to concentrate all the funerals at the former point.

The number of births in the capital for 1882 (last return) was 62,581; still-born children, 5,170; deaths, 58,702; marriages, 21,443. Of the births, 31,838 were males, and 30,753 females; 16,522 were illegitimate, of which 3,471 were recognised by their parents. Of the deaths, 31,541 were males, and 27,161 females; 41,843 died at their homes, 16,859 in hospitals and alms-houses, prisons, etc. The average number of deaths in Paris is 2.62 per cent. of the population per annum; the birth-rate, 2.79 per cent.

REVENUE, TAXES, &c.—Paris, which before 1860, only comprised the old city together with its *faubourgs* or suburbs, now includes the 37 communes which constituted its *banlieue*, or precincts lying within the fortifications. The budget of Paris for 1884 amounted to 261,905,009fr. 41c. of ordinary receipts and expenditure. The principal source of income in the ordinary revenue is the octroi duty on articles of consumption entering Paris, which are estimated to produce about 143,208,200fr. The annual charge of the municipal debt is about 100,000,000fr.

TARIFF OF THE OCTROI DUTIES.—*Per hectolitre* (22 gallons): Wine in wood, 23fr. 87c.; do. in bottles, 50fr.; brandy and spirits, 266 fr. 5c.; liqueurs, fruit in brandy, and scented spirits, *absinthe*, 328 fr. 55c.; perry and cider, 10 fr. 50c.; vinegar, &c., 18 fr.; beer brought to Paris, 12 fr.; do. brewed in Paris, 15 fr.; olive oil, 52 fr. 45c.; mineral oils, 21fr. 60c.; charcoal, 60c.—*Per 100 kilogrammes* (2 cwt.): butcher's meat brought into Paris, 11fr. 60c.; ditto from the abattoirs, 9fr. 75c.; sausages, hams, &c., 22fr. 77c.; coals, 72c.; oats, 1fr. 50c.—*Per stère*, or cubic metre: fire-wood, 3fr.—*Per hundred trusses of 5 kilog. each*: dry hay, 6fr.; straw, 2fr. 40c.

CONSUMPTION.—The following is an average statement of the consumption of Paris in 1882:—

Wine, 4,883,000 hectolitres; spirits, 148,000 h.; cider, 56,000 h.; fine oil, 1,378,000 kilogrammes; vinegar, 43,000 h.; beer, 300,000 h.; milk, 1,200,000 h.; butchers' meat, 156,477,000 k.; pork, 21,553,000 k.; horse-flesh, 747,540 k. hams, sausages, 1,800,000 k.; pies, potted meats, 302,000 k.; cheese, 5,030,000 k.; bread, 300,000,000k.; sea-fish, 3,657,000fr.; oysters, 5,333,000fr.; fresh-water fish, 1,500,000 fr.; poultry and game, 24,623,000fr.; butter, 17,409,000 fr.; eggs, 21,074,000.; greens, 150,000,000 k.; pulse, 8,600,000 k.; hay, 18,938,000 bundles; straw, 32,849,000 bundles; oats, 179,062,000 k.; ice, 8,500,000 k.

CHAPTER III.

HISTORICAL NOTICE OF PARIS.

THE origin of Paris and of its founders is involved in great obscurity. A wandering tribe at a remote period settled upon the banks of the Seine, and built huts upon the island now called *la Cité*, which served as a natural fortress. To their stronghold they gave the name of Lutetia (1), and to themselves that of *Parisii*. (2)

Upon the conquest of Gaul by Julius Cæsar, he found the Parisii one of the 64 tribes of the Gallic confederation, whose chief town was Lutetia. Two bridges established communications with the opposite banks of the Seine, which were covered with extensive marshes or gloomy forests, and the inhabitants, who were remarkably fierce, supported themselves chiefly by hunting and fishing. Under the dominion of the Romans, this tribe remained in the same state of insignificance as before; their progress in civilisation was slow, and even the worship of the Roman gods with difficulty superseded the human sacrifices of the Druids. Some antiquarian remains dug up from beneath the choir of the Cathedral of Notre Dame, and which are now deposited in the remaining vault of the Palais des Thermes, lead to the conclusion that temples were erected there to Jupiter and Mercury. In the year 54 B. C., Cæsar convoked at Lutetia an assembly of the nations of Gaul. In the general rebellion of the Gallic nations, in the following year, Lutetia was burnt by the Gauls to prevent its falling into the hands of the Romans; but it subsequently came into their power with the rest of Gaul. The Roman laws and a municipal government were gradually introduced, and the city was called *Lutetia Parisiorum*.

During the next three centuries the place is hardly noticed. The emperor Julian, between A.D. 358 and A.D. 360, remodelled the government of Gaul, gave stability to the Roman laws, and equalized the privileges of the various towns. Lutetia changed its name to *Parisii*, obtained political franchises, and the dig-

(1) *Lutetia*, from *loutou-hesi*, dwelling of the waters. *Sequana*, Seine, from *seach*, devious, and *an*, water, river; from *avainn*.

(2) *Parisii*—probably from the Celtic *bar* or *par*, a frontier.

nity of a city. The trade of Paris was in the hands of a trading company, called *Nautæ Parisiaci*, which existed long after the fall of the Romans. For 500 years of Roman domination, Paris was the residence of a prefect. A palace was erected in the Cité for municipal purposes, and another on the south bank of the Seine, remains of which may still be seen. An arena was formed upon the declivity of the hill of St. Victor, and a cemetery near where the Lycée St. Louis now stands; an aqueduct was constructed from Chaillot, remains of which were discovered in the last century in the Place de la Concorde and the Palais Royal; and a second aqueduct, to convey the waters of Arcueil to the Palais des Thermes. Constantine and Constantius visited the capital of the Gauls; Julian passed three winters in it; Valentinian issued several laws here, which are published in his code; and Gratian, his son, lost a battle under its walls, which cost him the empire.

According to a legend of the monks of St. Denis, the gospel was first preached in Paris, about the year 250, by St. Denis the Areopagite, who suffered martyrdom at Montmartre. As early as the reign of Valentinian I. a chapel dedicated to St. Stephen was erected on the spot where Jupiter was worshipped, and where the cathedral of Notre Dame now stands.

In 406, Gaul suffered greatly from the incursions of hordes of barbarians from the north. In 445, the Sicambri, of the league of the Franks, crossing the Rhine, made themselves masters of the cities situated on its banks, and, marching thence to Paris, stormed it. The Roman government, however, still lingered on in Gaul, in the last stage of existence, when Childeric, king of Tournay, having died in 481, his son *Clodovech*, or Clovis, in 486 marched against the Roman general Siagrius, whom he routed; and, extending his conquests by degrees, he made himself master of Paris, in 494 or 496. Here he married Clotilde, embraced Christianity, and built a church to St. Peter and St. Paul, but which shortly after was dedicated to Ste. Geneviève, who died in his reign. At this period the island was surrounded by walls with gates and towers. Childebert built the abbey of St. Germain des Prés and church of St. Germain l'Auxerrois. The walls built by Clovis existed until Louis VI., in order to defend himself from his feudal lords, protected the faubourgs on the north and south by a wall.

Under the kings of the Merovingian dynasty, which lasted 256 years, the arts, laws, and literature, introduced by the Romans into Gaul, fell into decay. Few of the princes of the second or Carlovingian dynasty resided in Paris. Charlemagne afforded powerful protection to letters and the sciences, and did

more for the establishment of the monarchical authority than any of his predecessors, but, under his feeble successors, Paris became the private patrimony of hereditary Counts. In 845 the Normans, attracted by the wealth of the churches and convents, made a descent upon Paris; they sacked and burned it in 857, and again besieged it in 885. After appealing in vain to Charles le Chauve for succour, the Parisians, by their own efforts, seconded by the valour of Count Eudes, or Odo, compelled the enemy, at the end of two years, to raise the siege. Charles was then deposed, and the crown given to Eudes, in whose family it became hereditary in the person of Hugues Capet, elected king in 987. In the first year of his reign he began the palace which now bears the name of Palais de Justice. The inhabitants commenced building in all directions; and so great was the increase of the city that it was divided into four quarters, whence the term *quartier*, to express a division of Paris. At that period, however, the city was not very large, as ten men sufficed to collect the taxes. The duties of the northern gate, situated at the intersection of the rue St. Martin with the new rue de Rivoli, produced, under Louis le Gros, only 12 fr. a-year (600 fr. present money). This monarch rebuilt the Louvre, which existed as early as the time of Dagobert. Bishop Maurice de Sully began the foundations of Notre Dame, the first stone of which was laid in 1163, by Pope Alexander III.; and the Templars erected a palace upon the spot where the Marché du Temple is situated. Under the early reigns of the third dynasty, many privileges were conferred upon the Parisians. A royal prévôt administered justice in the king's name, and a prévôt des marchands watched over the municipal interests. The schools of Paris became celebrated, and in the 14th century colleges were founded.

Philip Augustus built several churches and the tower of the Louvre of that time; he caused streets to be paved, and fortified the city with a wall and turrets, which, beginning on the right bank above the Pont des Arts, and proceeding northward as far as the rue Grenier St. Lazare, ended on the Quai des Ormes; on the left bank it commenced near the present site of the Palais de l'Institut, and, after running southward to the rue des Fossés St. Jacques, took an easterly direction, and ended at the Quai de la Tournelle. The river was barred by a heavy chain fastened to piles, and supported by boats. Paris then formed three divisions, la Cité, in the centre; la Ville, on the north; and l'Université, on the south of the river. In 1250, Robert Sorbon founded his schools in the quarter still called de la Sorbonne, which was also named *le pays latin*. Under St. Louis many vexatious customs were abolished, a

better system of jurisprudence introduced, and many religious and commercial institutions established. A body of municipal troops was formed, and a night patrol organized. An hospital for the blind, a school of surgery, and a body of notaries were instituted. Philippe le Hardi improved the streets and highways ; and Philippe le Bel established several courts of justice. During the captivity of King John in England, Paris was agitated by the faction of the Maillotins, headed by Etienne Marcel, prévôt des marchands, and instigated by Charles le Mauvais. Marcel was however slain by his own partisans, and the Dauphin quelled the revolt.

Under Charles V., the faubourgs being much extended and in danger from the incursions of the English, new ditches and walls were begun in 1367, and completed in sixteen years. During this period the Bastille and the Palais des Tournelles were built, and the Louvre repaired and enlarged. Paris was then divided into 16 quarters, and contained 1084 acres of ground. Charles V. was succeeded in 1380 by Charles VI., who became insane in 1392, and died in 1422. During this disastrous reign, the revenues of the state were squandered in the struggle between the dukes of Orleans and Bourgogne ; the factions of the *Bourguignons* and *Armagnacs* distracted the country, and the English occupied Paris in 1421. The Pont St. Michel was built in 1384, and the Pont Notre Dame in 1414. Under Charles VII. the English were driven from Paris, in 1436 ; and the Greek language was taught for the first time in the University, which contained 25,000 students. Under him and the succeeding monarch, Paris was desolated by famine, the plague, and by wolves, to such a degree, that in 1466 the malefactors of all countries were invited thither as a sanctuary, with a view of repopling the capital. Notwithstanding the dreadful mortality, the population, under Louis XI., amounted to 300,000 souls, and the space comprised within the walls was 1,100 acres. In 1470 printing was introduced, and the post-office established. Francis I. gave a new aspect to Paris. The old castle of the Louvre, an assemblage of towers and heavy walls, was demolished, and a palace commenced on its site. Several churches were rebuilt, a royal college for gratuitous instruction in the sciences and learned languages was founded, better communications opened between the different parts of the city, the fortifications enlarged and repaired, and the rebuilding of the Faubourg St. Germain, ruined during the preceding wars, commenced. In 1533, the Hôtel de Ville was begun, the Quai de la Tournelle was formed in 1552, the Place Maubert in 1558, and the palace and garden of the Tuileries in 1563. About the same

time the Arsenal was constructed. Under Henry II. the college of Ste. Barbe was endowed, a protestant church established in defiance of his persecutions, and the coins of the realm bore for the first time the effigy of the king. The wars of religion, and their disastrous consequences, among which the Massacre of St. Bartholomew was the most conspicuous, arrested for a while the progress of letters and the fine arts, until Henry IV., having restored peace to the kingdom, turned his attention to plans for promoting his subjects' happiness and embellishing the capital. During his reign the Pont Neuf was finished, the hospital of St. Louis founded; the Place Royale, the rue Dauphine, and the neighbouring quays, were laid out; great additions were made to the palace of the Tuileries, and the gallery which joins it to the Louvre was partly constructed.

Under Louis XIII., the Palais Cardinal, now Palais Royal, was begun by Richelieu, and the Luxembourg by Marie de Medicis; the Cours la Reine was planted; the quays and bridges of the Ile St. Louis constructed; magnificent hotels arose in the Faubourg St. Germain; the college, afterwards called Louis le Grand, the Académie Royale, and the Jardin des Plantes were founded; the Faubourg St. Honoré became united with the villages of Roule and Ville-l'Évêque, and the Faubourg Saint Antoine, with Popincourt and Reuilly.

Louis XIV. completed the projects of Henry IV. and Louis XIII. More than eighty new streets were opened, and most of the old ones improved and embellished. The Place Vendôme and Place des Victoires were formed. Thirty-three churches were erected, many of the quays were faced with stone, and a new one formed; the Grand Châtelet was erected. The Hôtel des Invalides, a foundling hospital, the Observatory, the colonnade of the Louvre, the Pont Royal were completed, and the Champs Elysées planted. The Tuileries were enlarged, and the present garden laid out. The College Mazarin, now the Palais de l'Institut, was founded, as also the manufactory of the Gobelins. The old city gates were superseded by triumphal arches, of which those of St. Denis and St. Martin remain; and the boulevards became promenades.

Paris under Louis XV. occupied a space of 3,342 acres. Among the improvements of this reign are some of the sumptuous hotels of the Faubourgs St. Germain and St. Honoré, the Palais Bourbon, the Place de la Concorde, the manufactory of porcelain at Sèvres, the southern boulevards, and several fountains, among which that of the rue de Grenelle, by Bouchardon. The École Militaire, the Hôtel des Monnaies, Collège de France, façades of St. Sulpice and St. Eustache were built; the Jardin des Plantes was enlarged.

Louis XVI. continued the church of Ste. Geneviève (the Panthéon), commenced the Madeleine, built St. Philippe du Roule, and several others. He also repaired the Palais de Justice, and founded or enlarged several charitable institutions. The *Théâtre-Français*, the French, Italian, and Comic operahouses, and other theatres, arose in quick succession. The old markets were enlarged, and new ones formed. Machines were established on the banks of the Seine, to accelerate the distribution of water to different quarters of the city; the Pont de la Concorde formed a communication between the Faubourg St. Honoré and that of St. Germain, and the octroi-wall and barriers or toll-gates were built. The new boulevards and the villages of Chaillot, le Roule, and Monceaux, were enclosed within Paris, thus adding 8,560 acres to its area, and the galleries of the Palais-Royal, furnished with shops of every kind, gave the Parisians an idea of the bazaars of the East.

The local history of Paris during the first revolution is in fact the history of the revolution itself. We need therefore hardly advert to the taking of the Bastille on July, 1789, or the erection of the guillotine on the Place Louis XV., now Place de la Concorde. Many monuments of the middle ages were demolished in that eventful time, and the fine arts threatened with destruction. But under the Directory the museum of the Louvre was opened, and under Napoleon I. Paris assumed more than its former splendour. The Place du Carrousel was cleared of the unsightly buildings which stood in front of the palace; the northern gallery connecting the Louvre with the Tuileries was begun, the garden of the Tuileries embellished; the magnificent rue de Rivoli commenced; the rue Castiglione, connecting the latter with the Place Vendôme, rue de la Paix, Boulevards and Chaussée d'Antin, was designed and executed; a new and spacious market formed on the site of the Convent des Jacobins, near the rue St. Honoré; another near the Abbey of St. Martin des Champs, and a third near St. Germain des Prés; three handsome bridges were built; and new quays formed on each bank of the river. The Canal de l'Ourq was opened, and, in the basin made at the barrière de la Villette, a junction was effected between it and the Canals of St. Denis and St. Martin. The Place de la Bastille, intersected by the latter canal, was begun, and near it a vast granary of reserve was constructed. The Bank of France was established at the Hôtel de Toulouse, and a magnificent Bourse or Exchange begun. The palace and garden of the Luxembourg were improved and enlarged, and the column of the Place Vendôme erected. Three great cemeteries were formed

without the barriers ; and five public slaughter-houses, called *abattoirs*, were constructed at the extremities of the faubourgs. The churches devastated during the revolution of 1789 were repaired and embellished. More than £4,000,000 were expended on these works and improvements in 12 years.

Paris was taken on the 30th March, 1814, by the allied forces under the command of Prince Schwarzenberg, after a gallant defence by the garrison, supported by the National Guard, and the students of the Polytechnic and Veterinary Schools. On the 31st the allied sovereigns made their entry, a capitulation having been signed with the authorities of the city.

Louis XVIII., on his restoration, extended the town, completed the canals ; constructed the Chamber of Deputies, three bridges, and several barriers ; erected statues of the kings of France in different places ; built a chapel in the Temple, another in the rue d'Anjou, and a third on the site where the Duc de Berri was assassinated (see p. 116).

Under Charles X. the church of St. Germain des Prés was restored ; the Madeleine progressed ; at Gros Caillou the church of St. Pierre was erected ; and other new churches rose from their foundations. Three new bridges were built ; many of the Passages that now embellish Paris were begun, and the suburbs continued to increase rapidly.

The people of France, dissatisfied with the return of the Bourbons through the aid of foreign bayonets, were not about this time very warmly attached to the reigning dynasty. The imprudent acts of the Villèle and Polignac ministries increased their dissatisfaction, till the famous ordinances of July gave the signal for a general outbreak in Paris. During the 27th, 28th, and 29th of July 1830, upwards of four thousand barricades were raised, and after an obstinate resistance on the part of the Swiss Guards and the Gendarmerie, commanded by Marshal Marmont, Charles X. was dethroned, and the younger branch called to the throne by the people in the person of Louis Philippe. Under the reign of that prince, the garden and Palace of the Tuileries were much altered, some of the quays widened, those on the north planted, and several new bridges built. A great number of handsome new streets were opened, the Hôtel de Ville was quadrupled in size, the Madeleine, the churches of Notre Dame de Lorette, St. Vincent de Paule, and St. Denis, were finished ; the Place de la Concorde was completely remodelled, and the Obelisk of Luxor reared in its centre ; the Triumphal Arch at the Barrière de l'Étoile was completed, as were the magnificent palaces of the Quai d'Orsay and of the Fine Arts. Gas was generally introduced through-

out the town; and health and comfort were more consulted in the improved construction of private edifices (1).

The sudden advent of a Republic on the 24th of February, 1848, put a stop to all improvement; the cravings of a host of starving workmen were with great difficulty appeased by employing them in the demolition of some hundred decayed houses near the church of St. Eustache.

In 1849, the ravages committed by the cholera at last roused the republican government to the conviction that the health of the metropolis required the execution of great works of public utility. It therefore agreed to share with the city of Paris the expense of prolonging the rue de Rivoli; the new *halles*, now one of the ornaments of Paris, were also commenced, and many a filthy street was effaced from the map.

The events of Dec. 2d, 1851, which caused the overthrow of the Constitution of 1848, and the proclamation of the Empire on the same day of the following year, mark the commencement of an era of improvements, such as neither Paris, nor any other capital of Europe ever witnessed before. The rue de Rivoli was extended to the rue St. Antoine; the works of the Louvre and Place du Carrousel, commenced in 1852, were completed; the Boulevards de Sebastopol, de Malesherbes, and Voltaire opened; the railway round Paris constructed, extensive embellishments executed in the Bois de Boulogne and in that of Vincennes; the central market was opened to traffic, and Paris extended to the fortifications. The Place de l'Arc de Triomphe, the Rue de Turbigo, and the Boulevard Magenta were completed, and the Rue de Rennes was prolonged nearly to the Quays.

Nothing could have appeared more secure and invulnerable than the Government of the Second Empire; such, however, subsequent events proved not to be the case. Napoleon the Third's system rested on the principle of a mild despotism, utterly inconsistent with that of Parliamentary government. It had produced wonderful tranquillity and prosperity throughout the country; had it continued unchanged, an overthrow

(1) The following shows the area of Paris at different periods:

		Hectares
Under Julius Cæsar.. . . .	B.C. 56	15
» Philip Augustus.	A.D. 1211	253
» Charles VI.	1383	439
» Henry III.	1581	483
» Louis XIII.	1634	568
» Louis XIV.	1686	1,104
» Louis XV.	1717	1,337
» Louis Philippe	1848	3,524
» Napoleon III.	1860	7,802

would have been impossible. But the Emperor, by his letter of the 19th of January, 1870, attempted to couple the Parliamentary system with his own; an experiment in which he necessarily failed. The consequence was that public belief in the durability of his Government began to be shaken.

It was in this state of the public mind that war was declared against Prussia on the 18th of July, 1870, by the ever memorable Cabinet of M. Émile Ollivier, Marshal Lebœuf being Minister of War. Not a month later the first bloody actions of Wœrth and Reichshoffen revealed the weakness of France. A new Cabinet was formed, and General Cousin Montauban, Comte de Palikao, appointed Minister of War. It is to his activity Paris may be mainly thankful if it was enabled to afford France at least a chance of retrieving the losses sustained, by giving her time to raise a new army.

But it is not our province to examine the faults committed either in the field or by the Parisian Government. Suffice it to say that on the memorable Fourth of September, 1870, when intelligence was received of the defeat at Sedan, the Legislative Body was invaded by an infuriated mob of not more than about 4,000 individuals, who, under the guidance of M. Jules Favre, subsequently proceeded to the Hôtel de Ville, and there established a Provisional Committee, under the title of *Government of National Defence*. It consisted of the following members in alphabetical order. Emmanuel Arago, Crémieux, Jules Favre, Ferry, Gambetta, Glais-Bizoin, Garnier-Pagès, Pelletan, Ricard, Rochefort, and General Trochu.

The last-named, appointed Governor of Paris by the Emperor, retained that title with its functions, and accepted the presidency of the new Government, two of whose members, MM. Crémieux and Glais-Bizoin, with Admiral Fourichon, Minister of Marine, subsequently left Paris before the siege, to constitute a branch Government in the provinces.

Paris was invested on the 18th of September by the Prussian army. On the 7th of October following, M. Gambetta, Minister of the Interior, left Paris by balloon to join the Branch Delegation at Tours.

The defence was conducted with great determination, and it is probable that, had not provisions failed, Paris would not have been taken. The generality of the population submitted to great privations without a murmur; all the able bodied men were under arms, and behaved with great spirit on various occasions.

The defence of Paris was remarkable for a peculiar novelty in warfare, viz., the contrivance of Post-Office balloons,

whereby a one-sided communication between Paris and the provinces became possible; the reception of intelligence from without was effected by carrier-pigeons, but very imperfectly, owing to the scanty supply of these valuable birds.

Political disturbances contributed in no slight degree to enfeeble the defence. On the 31st of October the violent Radical party broke into the Hotel de Ville with a view to establish the *Commune*. The insurgents kept General Trochu and several other members of the Government prisoners for a few hours, until they were released by the Mobiles of Brittany and other troops, hastily got together by M. Picard, the only member who had escaped. The insurgent leaders, among whom were the notorious Flourens, Blanqui, and Félix Pyat, were treated with excessive leniency; but the Government resolved to have its powers regularly confirmed by a general vote of the population, which accordingly took place on the 3d of November. The administration polled 331,373 ayes against 53,585 noes.

The second attempt of the Communists occurred on the 22d of January, 1871. The agitators seized upon the Mazas prison, where they set Flourens and others at liberty, then occupied the Mairie of Belleville, and on being driven from that point, attacked the Hôtel de Ville, but were repulsed with great loss. Paris capitulated six days later, after having been brought to the verge of famine. The war-contribution exacted was 200 millions of francs (1).

By the terms of the capitulation, the National Guard were to keep their arms, but the garrison was restricted to 12,000 regulars. Moreover, the Prussians were to occupy a part of the capital (the west-end) until the preliminaries of peace were accepted by the National Assembly, which met at Bordeaux on the 12th of February, 1871.

The Prussian occupation only lasted two days (1st and 2d of March); but the radical party, which, instead of fighting, had been hoarding ammunition during the whole siege, took advantage of the occupation to seize upon a quantity of artil-

(1) The most important engagements during the siege were. Sept. 19th, Chatillon; Sept. 24th, Villejuif, Moulin Saquet, and Hautes Bruyères; Oct. 7th, Cachan; Oct. 8th, La Malmaison; Oct. 12th, Bagneux; Oct. 28th-30th, Le Bourget; Nov. 30th, sallies on a large scale on the side of the Marne; the French occupy the plateau of Avron, and other positions; Dec. 2d, a pitched battle on that side, Prussians repulsed with loss; Dec. 21st, Neuilly sur Marne, Maison Blanche, Bourget, Drancy; Dec. 27th, bombardment by the Prussians commences; January 19th, great sally against Buzenval and Montretout, the last obstinate and unfortunate engagement.

lery, under pretence of preventing the Prussians from taking it. When the latter quitted, the Government was too weak to insist upon the restitution of this ordnance. The miscreants who held it defied the authorities, and fortified Montmartre formidably. On the 18th of March, M. Thiers, chief of the Executive, resolved to have recourse to military action, but his measures were foiled by a portion of the 88th Regiment, which went over to the insurgents. He then, suspecting the loyalty of the other troops, withdrew them and left the capital. On the two following days the garrisons of the southern forts of Ivry, Bicêtre, Montrouge, Vanves, and Issy surrendered to the Commune, Fort Mont Valérien alone remaining true; the Northern and Eastern ones were in the hands of the Prussians.

In this way the insurgents, or *federés*, as they styled themselves, found themselves in full possession of the capital and five forts, with an enormous amount of ammunition and military stores of all kinds.

The true National Guards, the men of order, were left to cope with 100,000 ruffians, well-armed and provided with artillery, while they had nothing but their muskets and four or five cartridges each! The reign of the Commune was neither more nor less than terrorism in its most odious form. The ruins of Paris attest its reckless criminality.

Military operations against Paris commenced on the 2d of April, but it was not until the 21st of May that the troops entered the capital by the Saint Cloud gate, commonly called the Point du Jour. Desperate fighting amid flames and explosions continued until the 29th of the same month, when the communists were at length put down, we trust for ever (1).

On the 24th of May, 1873, M. Thiers was superseded in the Presidency of the Republic by Marshal de MacMahon, Duc de Magenta, and, on the resignation of the latter in January, 1879, M. Jules Grévy was elected in his place. (See p. 36.)

(1) The following is a list of the streets and edifices which were either completely or partially destroyed, many of them having been since rebuilt: *Completely*.—The Tuileries, Ministry of Finance, Council of State and Court of Accounts; Palace of the Legion of Honour, Caisse des Dépôts et Consignations, Hôtel de Ville, Reuilly barracks, Grenier d'Abondance, Theatres of the Porte Saint Martin, Lyrique, and Délassements Comiques, Library of the Louvre, Magasins Généraux at La Villette, Colonne Vendôme. *Partially*.—Palais Royal, Palais de Justice, Rue de Lille, Rue Royale, Boulevard Saint Martin, Croix Rouge, Place de la Bastille, Manufacture des Gobelins, Préfecture de Police, and a vast number of single houses and public buildings disfigured by shot at Neuilly, les Ternes, Auteuil, Passy, and elsewhere. Out-

The following table of the Sovereigns of France, with the dates of their accession, and commencing with the first monarch of the second or Carlovingian race, will be found useful.

	A.D.		A.D.
Pepin.	752	Charles VII.	1422
Charlemagne.	768	Louis XI.	1461
Louis I. <i>Le Débonnaire</i>	814	Charles VIII.	1483
Charles II. <i>Le Chauve</i>	840	Louis XII.	1498
Louis II. <i>Le Bègue</i>	877	Francis-I.	1515
Louis III. and Carloman.	879	Henry II.	1547
Charles <i>Le Gros</i> (regent).	884	Francis II.	1559
Eudes.	888	Charles IX.	1560
Charles III. <i>Le Simple</i>	898	Henry III.	1574
Raoul.	923	Henry IV.	1589
Louis IV. <i>d'Outremer</i>	936	Louis XIII. <i>Le Juste</i>	1610
Lothaire.	954	Louis XIV. <i>Le Grand</i>	1643
Louis V.	986	Louis XV.	1715
Hugh Capet.	987	Louis XVI.	1774
Robert.	993	States-General.	1789
Henry I.	1031	Constituent Assembly.	1789
Philippe I.	1060	Legislative Assembly.	1791
Louis VI. <i>Le Gros</i>	1108	Republic and Convention.	1792
Louis VII. <i>Le Jeune</i>	1137	Reign of Terror.	1793
Philippe II. <i>Auguste</i>	1180	Directory.	1795
Louis VIII.	1223	Consulate.	1799
Louis IX. <i>St. Louis</i>	1226	Napoleon, <i>Emperor</i>	1804
Philippe III. <i>Le Hardi</i>	1270	Louis XVIII. <i>Restored</i>	1814
Philippe IV. <i>Le Bel</i>	1285	Charles X.	1825
Louis X. <i>Le Hutin</i>	1314	Louis Philippe.	1830
Philippe V. <i>Le Long</i>	1316	2d Republic—L. Napoleon.	1848
Charles IV. <i>Le Bel</i>	1322	Napoleon III. <i>Emperor</i>	1852
Philippe VI. <i>De Valois</i>	1328	Govt. of National Defence.	1870
John, <i>Le Bon</i>	1350	3d Republic—M. Thiers.	1871
Charles V. <i>Le Sage</i>	1364	Marshal Mac-Mahon	1873
Charles VI.	1380	M. Jules Grévy	1879

The following is a list of the most remarkable spots in Paris, all mentioned in their respective places. (See *Index*.)

Places Historical Note.—Spot where the Duc de Berri was assassinated.—Rue St. Honoré, where Henry IV. was murdered.—House wherein Molière died.—Scene of Fieschi's infernal Machine.—Street where the Connétable Clisson was waylaid.—Tomb of Lafayette.—Tomb of Boileau.—Hôtel where Voltaire died.—Tower of the Dukes of Burgundy.—

side Paris, Saint Cloud, town and palace, and the Palace of Meudon were destroyed during the war; Asnières during the insurrection. The forts of Issy, Vanves, and Montrouge suffered severely from the Versailles artillery, that of Vanves having since been razed. St. Denis also was heavily shelled by the Prussians.

—Burial-place of James II.—Spot where Marshal Ney was shot.
—Old house where Gabrielle, the mistress of Henry IV., lived.

Scenes of Popular Disturbances.—The Champ de Mars.—Palais de l'Elysée.—Place de la Concorde.—Church of St. Roch.—Tuileries.—Place du Carrousel.—Corner of rues St. Honoré and Richelieu.—Palais Royal.—Place des Victoires.—Louvre.—Pont des Arts.—St. Germain l'Auxerrois.—Church of St. Merri.—Rue Transnonain, now rue Beaubourg.—Marché des Innocents.—Hotel de Ville.—Pont d'Arcole.—Notre Dame.—Site of Archbishop's Palace.—Palais de Justice.—Temple.—Place de la Bastille.—Faubourg St. Antoine.—Porte St. Martin.—Porte St. Denis.—Faubourg St. Marceau.—Convent des Dames Carmélites.—Barracks of rue Babylone.—The whole West-end of Paris during the Commune.

CHAPTER IV.

GOVERNMENT, CIVIL, MILITARY, AND JUDICIAL.

By the law passed on the 25th of February, 1875, by the late NATIONAL ASSEMBLY, the Government of France is declared to be a Republic, represented by a President, a Senate, and a Chamber of Deputies. The seat of Government is in Paris.

The PRESIDENT OF THE REPUBLIC is named for seven years by the above-mentioned bodies, sitting jointly as a National Assembly. He may be re-elected. He closes the sessions of the Chambers, which must sit at least five months every year; he may convoke them extraordinarily, and may dissolve the Chamber of Deputies with the consent of the Senate. He may at any time adjourn the Chambers for a month at most. He is bound to convoke them extraordinarily at the request of the absolute majority of either Chamber. He is only responsible in case of high treason. He disposes of the Army, promulgates the laws, negotiates and ratifies treaties, and appoints the Ministers and all high functionaries throughout France. M. Jules Grévy is now the President of the Republic. His official residence is at the Palace of the Elysée. His salary is 1,200,000fr. per annum.

The SENATE, consisting of 300 members, of whom 75 are chosen for life by the Senate itself, which fills up the vacancies as they occur; the other 225 are elected by abso-

lute majorities in assemblies consisting, in each Department of France, of its Deputies to the Central Government, its Councillors-General, the Councillors of Arrondissements, and a delegate from each municipal council of the same Department. It proposes non-financial laws, and adopts or rejects those voted by the Chamber of Deputies. It may sit as a Court of Justice to judge Ministers, or the President, and all cases of offences against the State.

The CHAMBER OF DEPUTIES is named by universal suffrage. For this purpose the 359 arrondissements of France are divided into electoral circumscriptions, which, with Algeria and the Colonies, return 540 Deputies. Of these, 22 fall to the share of Paris. All financial bills must first be presented to this body before they can pass to the Senate; in other respects, it has the same legislative powers as the latter. The members of both Assemblies are paid at the rate of 9,000fr. per annum.

COUNCIL OF STATE.—This body gives its opinion on bills referred to it, and generally on all decrees and questions laid before it by the President of the Republic, and on all administrative regulations. Offices, Palais-Royal.

COUNCIL OF MINISTERS.—This Council is composed of the heads of the different State departments, who need not be either Senators or Deputies. Each minister is responsible both to the Chambers and to the President, and his salary is 50,000fr.

The Ministries, or Government Offices, are :—

FOREIGN AFFAIRS.—130, Rue de l'Université (see p. 166. For passports, daily, holidays excepted, from 11 to 4.

WAR.—14, Rue St. Dominique.

MARINE AND COLONIES.—2, Rue Royale.

FINANCE.—At the Louvre, Rue de Rivoli.

INTERIOR.—Place Beauveau, Faubourg St. Honoré; 103, Rue de Grenelle St. Germain; and 78bis, Rue de Varenne.

JUSTICE AND PUBLIC WORSHIP.—11, Place Vendôme.

POSTS AND TELEGRAPHS.—103, Rue de Grenelle.

PUBLIC INSTRUCTION AND FINE ARTS.—110, Rue de Grenelle St. Germain; Direction des Beaux Arts, 3, Rue de Valois.

PUBLIC WORKS.—246 and 248, Boulevard St. Germain.

AGRICULTURE AND COMMERCE.—244, Boulevard St. Germain and 76, Rue de Varenne.

The ORDER OF THE LEGION OF HONOUR was instituted in 1802, and remodelled in 1852, to reward civil or

military merit. It contains about 60,000 members of different grades. The decoration is a star with five double rays, suspended by a red riband, but, excepting in ceremonies, the members simply wear a small piece of riband, or a rosette in the case of those above the rank of Knight. The naval and military members receive a pension with the Order.

BUDGET.—The ordinary expenditure for 1884 is estimated at 3,024,366,781fr., the receipts at 3,024,842,342fr. The extraordinary Budget amounts to 257,067,608fr. in receipts and expenditure, and the outlay from special resources to 417,081,429fr.

PUBLIC DEBT.—The funded debt now stands as follows, exclusive of pensions and temporary loans for public works:

4½ per cent.	342,383,202 fr.	interest.
4 per cent.	446,096	—
3 per cent.	362,697,685	—
Total	705,526,983	—

In addition, the floating debt is about 1,073,132,500fr.

MILITARY ESTABLISHMENT.—The *Garrison of Paris* is now about 30,000 men.—*General Staff*, 7, Place Vendôme. *Court Martial*, 37, Rue du Cherche-Midi.

GARDE RÉPUBLICAINE.—A section of the police force under the Minister of War.

GENDARMERIE.—This force, which is under the orders of the Prefect of Police, is composed of 2 legions, 1 for Paris, and 1 for the department of the Seine. It is composed of 4,441 officers, sub-officers, and privates, including 613 horse, and is entrusted with the maintenance of the public peace.

GARDIENS DE LA PAIX.—These are the municipal police, 8,000 in number, and costing 14,000,000fr.

SAPEURS POMPIERS.—The firemen of Paris, consisting of a regiment of 2,000 men, are organised on a military footing, and under the orders of the War department; but in case of fires, they obey the orders of the Prefect of Police. A portion are on duty every evening at the theatres, &c.

COURTS, TRIBUNALS, &c. :—

COURT OF CASSATION, Palais de Justice, is the supreme Court of Appeal on all points of law only.

COUR DES COMPTES, Palais Royal, examines the accounts of the whole receipts and expenditure of the country.

COUR D'APPEL DE PARIS, Palais de Justice, hears appeals from the Tribunals of First Instance and of Commerce of Paris and of six of the surrounding departments.

TRIBUNAL DE PREMIÈRE INSTANCE DE LA SEINE, Palais de Justice.—A Court of original jurisdiction, to which all causes are first taken, except those only assigned to the *juges de paix*, and the Tribunal de Commerce. It decides without appeal in actions relating to the person or to personal property, to the amount of 1,500 fr., and to real property, where the rent is not more than 60 fr.

TRIBUNAL DE COMMERCE, oppositè the Palais de Justice.—The judges of this court are heads of mercantile houses, elected for two years at a meeting of *commerçants notables* (influential merchants), the list of whom is drawn up by the prefect, and approved by the Minister of the Interior.

TRIBUNAL OF SIMPLE POLICE, Palais de Justice.—The justices of the peace sit here in rotation, and decide upon breaches of the police regulations where the penalty does not exceed five days' imprisonment, or a fine of 15fr.

JUGES DE PAIX.—They form what is called a *Bureau de Conciliation*: no action can be brought until the complaining party has summoned the defendant before the *juge de paix*, whose duty it is to try to effect a reconciliation. They sit at the *mairie* of each *arrondissement*.

CIVIL ADMINISTRATION OF PARIS.—Offices, Pavillon de Flore, at the Tuileries, and at the Hôtel de Ville. The Prefect of the Seine is the chief municipal authority in the capital. He superintends all public works, churches, streets and public ways, barracks, excise duties, markets, hospitals, benevolent institutions, direct taxes, Chamber of Commerce, and domains of the State within the department. The *Municipal Council*, sitting at the Hôtel de Ville, is composed of 80 members elected by universal suffrage.

The financial service of the Department of the Seine is conducted by the following administrations:—*Direction de l'Enregistrement et des Domaines*, rue de la Banque.—*Direction des Contributions Directes*, 9, rue Poulletier, Ile St. Louis. The *Administration of the Customs*, at the Ministry of Finance.—*Direction of Indirect Taxes*, 12, rue Duphot.—*Direction des Droits d'Octroi*, 9, Place de l'Hôtel de Ville.—*Recette Centrale du Département*, 16, Place Vendôme.

MAIRIES.—Each of the 20 *arrondissements* of Paris (see their list at p. 2) is headed by a mayor and one or two deputy mayors; whose principal functions relate to births, marriages, and deaths. Offices open daily from 9 till 4, on week days.

TIMBRE NATIONAL.—Bureaux for the distribution of stamped paper are established in the different quarters of Paris, besides the central office, 9, rue de la Banque.

ADMINISTRATION OF THE POLICE.—**PRÉFECTURE DE POLICE**, Caserne de la Cité.—Offices open every day from 9 till 4. The *Bureau de Sûreté* is open night and day.

Commissaires de Police.—Eighty in number, attend to all the complaints of the public. Their residence is marked at night by a square lantern of red glass hung at the door.

Secours aux Noyés et Asphyxiés.—About eighty sets of apparatus for restoring suspended animation are deposited on the banks of the Seine.

La Morgue, behind Notre Dame.—This is a place in which the bodies of unknown persons who have met with accidental death are deposited for three days. They are laid upon inclined slabs of black marble, open to the inspection of the public, in order that they may be recognized. Their clothes are hung up near them, as an additional means of recognition. If not claimed, they are buried at the public expense. The bodies are separated from the public by glass screens. About 700 are brought here every year.

PRISONS.—The prisons of Paris under the jurisdiction of the Prefect of Police are eight in number, viz., for persons under accusation or trial; political offences and others liable to only one year's imprisonment; for those who have been condemned to death or to the hulks; and females.

PRISON MAZAS, or **NOUVELLE FORCE**, boulevard Diderot, opposite the Lyons railroad, constructed on the well-known cellular system, and has accommodation for 1,260 inmates.

PRISON DE LA SANTÉ,—in the street of that name. It replaces the old *Maison d'Arrêt des Madelonnettes*, now demolished, and is constructed on the cellular principle, like the Prison Mazas. It will contain 700 prisoners.

DÉPÔT DE LA PRÉFECTURE DE POLICE.—This prison is a place where persons arrested are detained 24 hours and then either set at liberty or sent to one of the other prisons. Some of the cells are called *prisons de pistole*, for such as are willing to pay 40 centimes a day for them. The population of this place is on an average 230; the mean entrances and exits per day being 120.

The **CONCIERGERIE**, in the Palais de Justice, is used as a depot for prisoners during their trial, and sometimes for notorious offenders before their committal. For the historical associations connected with this prison, and its description, see p. 151.

MILITARY PRISON, 38, rue du Cherche Midi.—Serves as a house of arrest for military offences (see p. 189). To visit

this prison apply to the Minister of War, but permission is seldom granted.

STE. PÉLAGIE, rue du Puits l'Hermite, is now reserved for persons condemned to imprisonment for not more than a year, or awaiting trial, and to political offenders sentenced to short terms of confinement. About 550 persons are confined here.

ST. LAZARE, 107, rue du Faubourg St. Denis, formerly a convent of Lazarists, but now converted into a general prison for females committed for trial, or condemned to imprisonment for terms not exceeding one year. The number of prisoners varies from 900 to 1,100.

DÉPÔT DES CONDAMNÉS, or *Nouveau Bicêtre*, rue de la Roquette.—This prison is intended as a temporary place of confinement, rarely exceeding six months, for criminals condemned to hard labour or transportation. Criminals condemned to death are kept here, and are executed on the open space before it. The average number of inmates is 400.

MAISON CENTRALE D'ÉDUCATION CORRECTIONNELLE, or *Prison des Jeunes Détenus*, immediately opposite the last-named one, is used to receive such male offenders under the age of 16 as have been declared by the tribunal incapable of judgment.

Connected with prisons we may mention the :—

SOCIÉTÉ DE PATRONAGE DES JEUNES LIBÉRÉS DE LA SEINE, 9, Rue de Mezières.—This excellent institution is intended for the reform of young prisoners while in confinement at the Maison Centrale, and for observing their conduct after the expiration of their punishment.

There is another association, called *Société de Patronage pour les Jeunes Filles libérées et délaissées*, 71, Rue de Vaugirard.

LAWs OF FRANCE AFFECTING

BRITISH AND AMERICAN RESIDENTS.

BIRTHS.—The French law requires foreign as well as French parents to declare the birth of a child within twenty-four hours to the mayor of the arrondissement, which declaration is subsequently verified at the parents' house by the medical officer of the mairie. The father, or in his absence the midwife or medical man who attended the birth, must make the declaration. Two witnesses, men or women, are besides necessary to sign the register. Parties not complying with these regulations are liable to fine and imprisonment. The entry in the register is legal evidence in England of the birth. A child born in France

of foreign parents is entitled to all the rights of a Frenchman, on his claiming them within a year after his majority (4).

Citizens of the United States temporarily resident in France may register the births of their children at the United States Consulate of the district in which they reside.

MARRIAGES.—Foreign subjects can be married at the *mairie* of the arrondissements in which they reside, provided the period of residence has extended to three weeks and that they bring a certificate of the publication of their intended marriage in their native commune or village for three weeks preceding the proposed nuptials. In countries where birth certificates are not issued and parents' permission is not required for persons of full age a natorial act, certified by the consul, of the person's nationality is accepted as sufficient evidence. After the marriage at the *mairie* the parties married can go through any religious service and at any church they please. This permission given to foreigners to contract marriage at the *mairie* after three weeks' residence is granted by a decree dated Dec., 1871, with the object of giving relief to natives of Alsace and Lorraine, but the decree specially provides that it shall apply to all foreigners. An English subject and a person of another nationality can be married at the British Embassy by the Ambassador's license, providing the contracting party who is not an English subject bring a certificate from his Ambassador or Consul stating that the marriage will be recognised as valid in the country of his nationality.

Marriages between American subjects residing in Paris could formerly be solemnised in the presence of a United States Consul; but in consequence of recent legislation to the effect that marriages between Americans residing abroad must be contracted according to the laws of the countries in which they may happen to be at the time of such marriages, it is now obligatory that in France the contracting parties shall be civilly married at the *mairie* of their arrondissement in the manner of French subjects.

DEATHS.—In case of death, a declaration thereof should immediately be made at the *mairie* by the relatives or friends of the deceased, or by the person at whose house the death took place. The body is then visited by a physician appointed by the mayor to ascertain the causes of dissolution, and cannot be interred without authorisation from him, nor until 24 hours after decease, except in cases otherwise provided for by the regulations of the police. The burial usually takes place two days after death. If all or any of the heirs or residuary legatees are minors or absent, the juge de paix can place his seals on the papers and effects of the deceased. The seals may also

(4) Births and deaths are also registered at the British or American Consulate, when requested, on payment of a fee, but this does not relieve the parties from the duty of registering them at the office of the mayor.

be required by any person interested, as creditors or legatees. If a will is found the *juge de paix* delivers it to the president of the tribunal, by whom it is deposited with a notary public.

WILLS.—Wills disposing of real property in England must, whether made there or abroad, be in the English form, namely, signed by the testator, or by another person in his presence by his direction, and attested in his presence by two witnesses. For personal property in England, the English resident abroad must likewise follow the English form unless he has established his domicile or permanent abode (as distinguished from there temporary residence) in a foreign country, and then to be valid in the English courts his will must be valid by the law of the country of his domicile. By a recent enactment, however, a British subject, whatever his domicile may be, for his personal property in the United Kingdom, has the choice of making his will either in the form required by the law of the place where it is made, or by the law of the place where he was domiciled when the same was made, or by the law then in force in that part of her Majesty's dominions where he had his original domicile.

There is no universal law in the United States determining the preparation and execution of wills in foreign countries. The general rule is that a will to be valid must plainly and distinctly state the wishes of the testator; and be signed and executed by the testator in the presence of two or more subscribing witnesses. The law of New York requires that each of the witnesses shall write his place of residence opposite to his name; and imposes a fine of \$50 for neglecting to do so.

SUCCESSION OR LEGACY-DUTY.—This duty is payable to the French government in respect of all property left in France by foreigners, whether they were residing in France or not at the time of their decease, and though the same property may be charged with a similar duty in the country to which he belongs. The duty is as follows:—For the husband or wife of the deceased, 3 per cent.; for persons in the ascending or descending line, 4 per cent. For brothers or sisters, uncles or aunts, nephews and nieces, $6\frac{1}{2}$ per cent. For relatives up to the fourth degree, 7 per cent., to the 12th degree, 9 per cent., and for strangers in blood, 11 per cent.

RESIDENCE, DOMICILE, NATURALIZATION.—Foreigners residing in France are bound to observe the laws; but the civil courts exercise no jurisdiction over matters in dispute between foreigners when they are not settled in France. To obtain a complete domicile and the enjoyment of all the civil or non-political rights of a Frenchman the foreigner must apply to the Minister of Justice, Keeper of the Seal, through the medium of a *Référéndaire au Sceau*, after a declaration in the presence of witnesses at the applicant's Mairie.

AMBASSADORS, CONSULS, &c.—By the law of nations, the hotel of an ambassador is considered as forming part of the territory of the nation which he represents. This, however, does not

invalidate the right of a child of a foreigner, born within the precincts of the hotel, to become a French subject on its coming of age. The ambassador is privileged from all civil and criminal proceedings, and so are his servants, secretaries, &c.; but the same privilege does not apply to a consul.

The Consular system of the United States in France and her Colonies embraces the Consulate-General at Paris and all Consulates and commercial agencies throughout the French dominions.

COPYRIGHT.—By the French law the authors of works of literature, and composers, painters, engravers, &c., enjoy the sole property and disposal of their works, during their own lives; to their widows for life, if entitled to it under the marriage-contract; to the children of the author for 50 years from his decease, or from the decease of the survivor of him and his widow, if the latter takes a life-interest; to the author's other heirs or assignees (if he leaves no children) for 10 years from his decease. The copyright is possessed by dramatic authors during life, and by their families or heirs for 5 years after. The importation into France of French works pirated in a foreign country is a misdemeanor. English authors have equal rights with French, on depositing within 3 months 2 copies of their works at the Ministry of the Interior, and registering a declaration.

PATENTS.—To take out a patent in France all that is required is the payment in advance of 100 fr. per annum during the term of the patent, and the patentee can at any time discontinue the payment, if he finds his patent unproductive, which in that case becomes public property. A patent is lost if not worked in France within two years from its date.

TRADE MARKS.—British and American subjects are on an equal footing with the French with respect to redress in France for the usurpation or fraudulent imitation of their trade marks.

GAME.—A shooting licence may be obtained at any prefecture; it costs 28fr., and is valid for only 1 year. The season is generally from 1st Sept. to 1st February.

FISHING.—Every person is allowed to fish with the line only, the spawning-season excepted, in all rivers, canals, and navigable streams belonging to government, and in all dependencies of such streams, &c., where a fishing-boat can pass.

SERVANTS, if hired by the day, are paid accordingly, and dismissed at pleasure; those hired by the year are paid by the calendar month, and are entitled to eight days' warning or wages on being dismissed, but must, if required, serve the eight days. The master is in all cases believed on affirmation (see p. 9).

APARTMENTS.—An apartment taken furnished at so much per week or month is presumed in the absence of written proof to the contrary, to be taken by the week or month, and notice to quit can only be given for the end of a current week or month and before the latter half of it begins, failing which the tenancy con-

tinues to the end of the following week or month. The rent is paid in advance. When there is no written agreement to the contrary an apartment in Paris taken unfurnished is taken by the quarter or *terme*. The rent is paid at the end of each quarter. Notice to quit must be given 6 weeks before the end of a quarter for a rent under 400 fr. a year, and when above that sum the notice must be given before the commencement of that quarter. Strictly, and for giving notice, the quarter begins on the 1st of January, of April, of July, and of October, but for the payment of rent and for coming in and going out, and when the rent is above 400 fr. it begins on the 15th of these months. During the last quarter the tenant is bound to show the apartment at proper hours to persons applying to see it. The notice to quit should be accepted in writing by the landlord or given through a *huissier*. The death of the tenant does not put an end to the tenancy. In the absence of any writing and until possession has been taken, the party denying the tenancy is believed on his oath. For the amount of the rent and its payment the evidence of the landlord is preferred to that of the tenant, but the latter can call for a valuation. The tenant is bound to deliver up the apartment in the same condition in which the inventory or *état des lieux* described it to be, and if no such inventory was made he is presumed to have received it in a good state of repair; he is not responsible for the effects of time or for any other damage which happened from causes beyond his control. He is liable for damage by fire, unless he can prove that the fire broke out in another apartment, or that it could not have broken out in his own, or that it arose from bad construction or from *force majeure*.

FORM OF A LEASE.

Je —, propriétaire (or) principal locataire de — maison, la loue à M. —, (or) loue à M. —, — appartement, au — étage, dans ladite maison *describing them accurately*), pour — années, qui commenceront à courir de — (*the day*) pour — prix (*amount*) payable à (*time of payment*), et sous toutes les obligations imposées aux locataires et réglées par le Code civil.

Et moi (*the lessee*) je prends la présente location comme et ainsi qu'elle est ci-dessus stipulée. Fait double entre nous, à —, le —, mil huit cent quatorvingt —. (Signatures.)

CHAPTER V.

PUBLIC INSTITUTIONS.

INSTITUT DE FRANCE.—Comprises, 1, the *Académie Française*; 2, the *Académie Royale des Inscriptions et Belles-Lettres*; 3, the *Académie Royale des Sciences*; 4, the *Académie Royale des Beaux-Arts*; 5, *Académie des Sciences*

Morales et Politiques. Their annual meetings are announced in *Galignani's Messenger*. The Institut comprises 223 members, besides 7 secretaries, 35 free academicians, who receive no salary, 31 associates, and 225 correspondents.

The *Académie Française* consists of 40 members; this section is specially charged with the composition of the Dictionary, and the extension and purification of the language. Its meetings (not public) are held on Thursdays at 3 p.m.

The *Académie des Inscriptions et Belles-Lettres*, composed of 40 members, and 10 free academicians, besides foreign associates and correspondents, cultivates the learned languages, antiquities, and monuments. Public meetings on Fridays at 3 p.m.

The *Académie des Sciences* contains 68 members (including the two secretaries), 10 free academicians, and 8 foreign associates, besides correspondents. It is divided into 11 sections, as follows:—geometry; mechanics; astronomy; geography and navigation; general natural philosophy; chemistry; mineralogy; botany; rural economy and the veterinary art; anatomy and zoology; medicine and surgery. Public meetings every Monday, at 3 p.m.

The *Académie des Beaux-Arts* is composed of 40 members, including the perpetual secretary, and 10 free academicians, besides associates. It is divided into five sections, viz.: painting; sculpture; architecture; engraving; musical composition. Meetings every Saturday, at 3 p.m.

The *Académie des Sciences Morales et Politiques* is composed of 40 members, divided into 5 sections: moral philosophy; legislation, public law and jurisprudence; political economy and statistics; Political Administration and Finance.

BUREAU DES LONGITUDES.—This body, formed in 1795, for the discovery of methods for the more accurate determination of longitudes at sea, and for the improvement of navigation by means of astronomical observations, holds its meetings in one of the wings of the Institut. The Bureau has an Observatory at Montsouris (see p. 219); it compiles the *Annuaire des Longitudes* and the yearly astronomical tables, called *Connaissance des Temps*; the latter, being published at least three years beforehand. It registers tides, magnetic variations, &c. The

OBSERVATORY is a distinct establishment, under the management of a director, 4 astronomers, a professor of natural philosophy, and several assistant-astronomers and pupils. The director publishes the observations made during the year, and corresponds with the Minister of Public Instruction and

with foreign observatories. The observations of chronometers, &c., are communicated to the mercantile navy (1).

CONSEIL SUPÉRIEUR DE L'INSTRUCTION PUBLIQUE.—

This Council, instituted by Napoleon I. on his establishing one University for all France, now consists of : Five Members of the Institute, elected ; nine Councillors, named by decree of the President of the Republic on the presentation of the Minister of Public Instruction, and chosen among the Inspectors-General, Rectors of Academy, or Professors ; two Professors of the College of France, one each of the Museum, the Faculties of Catholic and Protestant Theology ; two each of the Faculties of Law and Medicine, one of the School of Pharmacy or the mixed Faculties ; two each of the Faculties of Sciences and Letters ; two delegates of the Superior Normal School ; one each of the Special Normal School, School of Charters, School of Oriental Languages, Polytechnic School, Schools of Fine Arts, Industrial Arts, Conservatoire of Arts and Trades, Agronomic Institute ; eight agrégés in the different branches of teaching, two delegates of the Communal Schools ; six members of Primary Instruction, all elected by their fellows ; and four heads of private establishments of instruction, named by the President of the Republic. It gives its opinion on bills concerning public instruction, examinations, &c., and has the control over all the Councils of Academies in France, which are now seventeen.

Public Instruction in France is divided into *Instruction Supérieure*, comprising the faculties ; *Instruction Secondaire*, comprising lyceums and communal colleges ; and *Instruction Primaire*, comprising elementary schools.

INSTRUCTION SUPÉRIEURE.—By a law of the 12th of July, 1875, Superior Instruction was thrown open like the secondary. Any Frenchman aged 25, or any association of Frenchmen might open schools of letters, law, medicine, pharmacy or theology under certain conditions of morality and capacity, but the bachelor's degree is exclusively conferred by the State faculties ; as for the higher degrees, candidates having followed the courses of a free faculty could claim to be examined by a mixed jury composed of State and free professors. A Catholic University of Paris was inaugurated on the 10th of January, 1876, in the Carmelite Church of the Rue de Vaugirard. The State faculties of Paris are organized as follows :—

THE ACADEMY OF PARIS consists of five faculties—*Letters, Sciences, Theology, Law, and Medicine*. The first three are

(1) See also Montsouris, p. 219.

established at the Sorbonne, where the annual programmes of the lectures may be obtained.

The number of students attending the faculties of the University of Paris is about 2,500 for law, 3,000 for medicine, and 1,500 for the sciences.

Foreigners are admitted to matriculate in law, letters, medicine, or the sciences, on producing certificates from their own countries of having been admitted into faculties of the same order, if those be equivalent to the French diploma of *bachelier ès lettres*.

SUPERIOR SCHOOLS.—**COLLÈGE DE FRANCE**, 1, Place Cambray.—At this college 38 professors give public and gratuitous lectures on science, archæology, ancient, modern, and Oriental languages, literature, and many other matters connected with these subjects. The programme is to be had at the establishment.

MUSÉE D'HISTOIRE NATURELLE, Jardin des Plantes. —A college or body of 17 professors gives lectures on natural history, palæontology, physiology, comparative anatomy, chemistry, mineralogy, geology, botany, cultivation of plants, physics applied to natural history, &c.

CONSERVATOIRE DES ARTS ET MÉTIERS, 292, rue St. Martin.—This establishment, especially intended for the technical education of manufacturers and mechanics, contains 14 professorships of geometry; natural philosophy; agriculture; mechanics, economy, and legislation relating to manufactures; statistics, civil architecture, drawing; chemistry, the ceramic arts, agriculture, spinning and weaving, dying and printing textile fabrics. There are also Sunday lectures on various subjects (see p. 132). All are gratuitous, and the expense supported by the State.

ÉCOLE NORMALE SUPÉRIEURE, 45, rue d'Ulm.—This institution, established in 1808, is intended for the education of young men who wish to become candidates for professorships.

ÉCOLE PRATIQUE DES HAUTES ÉTUDES.—Founded in 1868 for young men possessed of a decided talent for scientific researches. It is divided into four sections, as follows:—1. Mathematics; 2. Natural Philosophy and Chemistry; 3. Natural History and Physiology; 4. History and Philology.

SPECIAL SCHOOLS.—There are various special schools founded in Paris, mostly by Government, and therefore called *Ecoles du Gouvernement*; of these we subjoin a list.

ÉCOLE POLYTECHNIQUE, rue Descartes, Montagne Ste. Geneviève, to form pupils for the artillery, the staff, engineering,

the marine service, bridges and highways, mining, telegraphs, and other departments. Pupils are admitted from the age of 16 to 20. Soldiers having served two years are admitted until the age of 25. The terms are 1,000 fr. a-year, exclusive of books and equipments. The period allowed for study is two years. Strangers are not admitted without permission from the Minister of War.

ÉCOLE DES PONTS ET CHAUSSÉES, 28, rue des Saints Pères.—This school, placed under the authority of the Minister of Public Works, consists of about 100 pupils, taken from the École Polytechnique, who receive instruction in whatever concerns the different branches of civil engineering. Foreigners are allowed to follow the lectures, on receiving an authorisation from the Minister of Public Works, which must be applied for by their respective ambassadors.

ÉCOLE MILITAIRE SUPÉRIEURE, 138, rue de Grenelle.—Pupils for the staff service are received here, by competition from among the sub-lieutenants of the army and the pupils of the Polytechnic School, and the Military School of St. Cyr. After two years' study they may be appointed to lieutenancies of the staff, after which they are drafted into the regiments of the line.

ÉCOLE DES MINES, 62, Boulevard St. Michel.—This establishment is under the control of the Minister of Public Works, and intended for the study of mineralogy, geology, mining, &c. Gratuitous lectures are given in geology and mineralogy during five months, commencing Nov. 3. The library is public from 11 to 3, holidays excepted.

ÉCOLE CENTRALE DES ARTS ET MANUFACTURES, 1, rue des Coutures St. Gervais, established on the plan of the old École Polytechnique, for young men intending to become civil engineers, directors of manufactories, builders, &c.; candidates must pass an examination in arithmetic, algebra, geometry, and mathematical drawing.

ÉCOLE DES CHARTES, at the Palais des Archives, 58, rue des Francs Bourgeois, for the study of ancient manuscripts in the archives of the kingdom. Three professors and four assistant-professors give lectures daily on palæography, political institutions and diplomacy.

ÉCOLE DES LANGUES ORIENTALES VIVANTES, now provisionally transferred to No. 2, rue de Lille.—Here 11 professors lecture publicly and gratuitously on the following languages:—Vulgar Arabic, Persian, Turkish, Armenian, Modern Greek, Hindoostanee, Vulgar Chinese, Tamool, Annamite, Japanese, Malay, Javanese and Russian.

ÉCOLE DES BEAUX ARTS, 14, rue Bonaparte.—This school is under the control of the Minister of Public Instruction,

and is divided into three sections, painting, sculpture, and architecture. Lectures are given gratuitously by nine professors. Annual prizes are distributed; the first prizes entitle the successful candidates to study at Rome at the expense of the State (see p. 182).

INSTRUCTION SECONDAIRE.—This division of public instruction comprises two kinds of lyceums and colleges, those for classical and scientific, and those for industrial education (*Enseignement Classique, Enseignement Spécial*).

LYCEUMS.—In Paris the Lyceums are exclusively classical and scientific. They comprise three divisions; viz. an elementary one, then one of grammar, for all pupils under the age of 15; and the superior division, in which sciences and literature are taught. The course comprises Greek, Latin, English, German, philosophy, physics, chemistry, mathematics, history and geography, gymnastics and drill.

There are now in Paris six lyceums, between the pupils of which, and the lyceum of Versailles, there is a competition (*Grand Concours*) for prizes at the end of each year.

The *Collège Rollin*, Avenue Trudaine, belongs to the City; it has 40 professors and 300 boarders.

Of the private establishments of a similar nature, the following are the most considerable: *Collège Stanislas*, 22, rue Notre Dame des Champs; 800 boarders. *Collège Ste. Barbe*, place du Panthéon, which, including an establishment connected with it at Fontenay aux Roses, has 100 professors and 1,000 boarders and day-scholars.

ENSEIGNEMENT SPÉCIAL.—This instruction is chiefly given by the following establishments:—

Collège Municipal Chaptal, 47, Boulevard des Batignolles.—This college admits boarders at 1,000 fr. a year. Outdoor pupils pay 200fr. The number of pupils is about 1,300.

Collège Municipal Turgot, 3, Rue du Vertbois.—This affords a somewhat inferior instruction. It has no boarders, but about 600 day-scholars.

École Municipale Colbert, 27, Rue de Château Landon; *École Municipale Jean Baptiste Say*, 11bis, Rue d'Auteuil; *École Municipale Lavoisier*, 19, Rue Denfert-Rochereau; and *École Municipale Arago*, 4, Place de la Nation, are schools of the same description.

The following are solely devoted to certain branches:—

ÉCOLE SUPÉRIEURE DU COMMERCE, 102 Rue Amelot.—The pupils here receive a practical commercial education, at an expense varying between 1,000 and 2,000fr. a-year.

ÉCOLE DE LA CHAMBRE DU COMMERCE.—A somewhat similar establishment to the preceding one, opened in 1863

in the Avenue Trudaine under the superintendence of the Chamber of Commerce.

ÉCOLE GRATUITE DE DESSIN, DE MATHÉMATIQUE, ET DE SCULPTURE D'ORNEMENT, 5, rue de l'École de Médecine. For the instruction of artisans in drawing and architecture, geometry, arithmetic, mensuration, timber-cutting, &c.

CONSERVATOIRE DE MUSIQUE ET DE DÉCLAMATION LYRIQUE, 15, faubourg Poissonnière.—Founded for the gratuitous instruction of young persons of both sexes in singing, music, and declamation. There are 10 *bourses* of 1,000 fr. for as many boarders. Outdoor pupils are admitted after passing an examination. Their number is 600; a musical library, of 8,000 volumes, public from 10 to 4, is attached to this establishment. There is an annual competition here for a *Grand Prix de Rome* in musical composition. The successful candidate is sent to Rome for two years (see p. 122).

SECONDARY INSTRUCTION FOR GIRLS.—Is provided for in the shape of public courses given at a moderate expense in one of the annexed buildings of the Sorbonne, Rue Gerson.

INSTITUTIONS, PENSIONS.—These establishments are equivalent to academies and boarding-schools in England, but are under the control of Government. In Paris there are about 350 private day or boarding-schools for boys, and 450 for girls.

INSTRUCTION PRIMAIRE.—By the law of the 28th March, 1882, the primary instruction is gratuitous, compulsory, and secular. This branch of public instruction comprises, in the department of the Seine, 1,843 primary schools, in which reading, writing, and arithmetic, and a little history and geography are taught to about 184,000 children. A somewhat higher degree of primary instruction is given in the

ÉCOLES PRIMAIRES SUPÉRIEURES DE LA VILLE DE PARIS, forming the fourth class under the direction of the National Council of Public Instruction. There are two for boys, and one for girls.

The City moreover supports 522 *Écoles Primaires* for boys and girls. All municipal schools are now placed on a secular footing.

ÉCOLES SPÉCIALES DE DESSIN.—Of these schools there are seven for males, and two for females, maintained by the City of Paris. The principal of these last is at 10, rue de Seine, where young women learn figure, landscape, and flower drawing, designing, &c., for manual professions.

ADULT SCHOOLS.—There are in Paris 80 schools or classes for adults, containing 14,000 pupils. The pupils receive gratuitous instruction in reading, writing, arithmetic, gram-

mar, drawing, geometry, vocal music, &c., every evening from 8 to 10, so as not to interfere with their avocations.

OUVROIRS.—These are useful establishments kept up by the administration of hospitals for furnishing work to young girls; there are one or more in each *arrondissement*; their total number is 30, and the children are upwards of 1,600.

SALLES D'ASILE, or Infant Schools.—There are 122 such establishments; they receive during the day about 15,000 children of both sexes. Infants are received till their sixth year.

The **MAISON DE ST. DENIS** and its branch establishments are devoted to the instruction of the daughters, sisters, and nieces of members of the Legion of Honour. It was originally established by Napoleon I., under the superintendence of Mme. Campan. To visit the establishment apply by letter to the Grand Chancellor.

Two branch houses, connected with this institution, are established, one at Écouen, with 200 pupils, the second with 300 pupils, at the Maison des Loges, at St. Germain. They were until recently under the superintendence of the *Congrégation de la Mère de Dieu*, but are now secularised. None but daughters of officers not below the rank of captain are admitted at St. Denis; at the branch establishments even the daughters of privates are admitted.

RIDING SCHOOLS.—The best are at 12, rue Duphot, and 82, Avenue des Champs Elysées.

PUBLIC MUSEUMS.—Besides the *Louvre*, containing the richest and most important collections of ancient and modern art, there are several other Museums, for which see *Index*, under *Museum* and *Gallery*. All National Museums are under the control of the *Directeur des Beaux-Arts*.

PUBLIC LIBRARIES.—For these, see *Index*, under the head *Bibliothèques*.

PRIVATE LIBRARIES.—There are several attached to the different public offices and institutions; but they cannot be visited without permission granted for a special object. Thus every ministry has one relating to its peculiar department; the *Dépôt de la Marine* comprises 25,000 volumes; the Home Office has one of 22,000; and the *Ecole Polytechnique*, *Ecole des Ponts et Chaussées*, *Séminaire St. Sulpice*, and *Observatoire*, have each their particular one of about 20,000 volumes.

PERIODICAL EXHIBITIONS.—Of these the most important are—the periodical Exhibitions of National Industry, held in the *Palais de l'Industrie* (see p. 95), as well as the annual Exhibition of the works of Living Artists, in May and June, and the Horticultural Exhibitions.

LITERARY AND SCIENTIFIC SOCIETIES.—The names of most of these denote their object. In the following list those marked with an asterisk publish periodicals, or apply funds towards the advancement of human knowledge.

SOCIÉTÉ FRANÇAISE DE NUMISMATIQUE ET D'ARCHÉOLOGIE, 46, rue Verneuil.—Devotes itself to the history and antiquities of the Gauls and French down to the 16th century. Meets every Friday.

SOCIÉTÉ DE L'HISTOIRE DE FRANCE.—Meets on the first Tuesday every month, at the Archives Nationales. It publishes original documents on the History of France, previous to 1789.

SOCIÉTÉ LITTÉRAIRE POLONAISE, 6, quai d'Orléans.—Meets once a week, and possesses a library of 50,000 volumes, which is public (see p. 162).

SOCIÉTÉ DES ÉTUDES HISTORIQUES. 40 rue Gay-Lussac.—Holds an annual conference, wherein matters of history are discussed and prizes are awarded. Public and gratuitous lectures.

SOCIÉTÉ DE GÉOGRAPHIE, 184, Boulevard St. Germain.—This society possesses a library, containing valuable geographical collections, and many curious objects presented to it by travellers.

SOCIÉTÉ CENTRALE D'AGRICULTURE, **SOCIÉTÉ BOTANIQUE**, and **SOCIÉTÉ CENTRALE D'HORTICULTURE**, 84, rue de Grenelle St. Germain. These three societies occupy the same premises. They possess a valuable library of 8,000 volumes, and annually organise flower and agricultural shows in the Champs Elysées.

SOCIÉTÉ ZOOLOGIQUE D'ACCLIMATATION, Bois de Boulogne.—For the introduction of useful breeds of animals into France.—It was founded by the late Isidore Geoffroy St. Hilaire, and counts upwards of 1,000 members. (See p. 243.)

SOCIÉTÉ POUR L'ENCOURAGEMENT DE L'INDUSTRIE NATIONALE, 44, rue de Rennes, has a collection of models to which visitors are admitted on applying to the director between 10 and 4.

Besides these there are numerous other societies in the capital, such as the *Société Asiatique*, which publishes the *Journal Asiatique*; the *Société de Statistique*, *Société d'Economie Politique*, *Société Nationale d'Agriculture de France*, *Société des Amis des Arts*, *Société Philomathique*, *Société des Gens de Lettres*, *Société Protectrice des Animaux*, &c.

FREEMASONS.—This is the only secret society in France not forbidden by law. It is administered by the Grand Orient of France, which has its offices and holds its sittings at No. 16, rue Cadet. It has upwards of five hundred *ateliers* under its authority in France, the French Colonies, and foreign parts. General or sectional meetings take place once a-month. Visiting brethren having the degree of Master are admitted to them. The private meetings of the *Rit Ecossais* are held on Tuesdays, Wednesdays and Fridays at 8 p.m., at 35, rue Jean-Jacques Rousseau. Freemasons are admitted on presenting their diplomas.

COMMERCIAL ESTABLISHMENTS.—**THE CHAMBER OF COMMERCE**, No. 2, Place de la Bourse, consists of the prefect of the department and 21 bankers or merchants. It communicates with the Government upon commercial affairs.

A **BRITISH CHAMBER OF COMMERCE** sits at No. 25, Boulevard des Italiens.

The **EXCHANGE** is open daily from 12 to 3 for the sale of public securities, and till 5 for other transactions. Sixty *agents de change*, sixty *courtiers de commerce*, and eighty *courtiers d'assurance*, named by the Government, are alone authorised to transact public business here. The legal price of public securities and goods is fixed daily by the agents de change and courtiers or brokers (see p. 116).

BANK OF FRANCE, rue de la Vrillière.—This institution was formed in 1803, by a law which gave it the exclusive privilege of issuing notes payable to the bearer on demand, until 1867. Its charter was renewed in 1857, extending its duration to December 31st, 1897. It has a branch in each of the departments. The operations of the Bank consist in discounting bills of exchange at dates not exceeding three months, bearing at least three signatures of merchants or others of undoubted credit, in advancing money on Government bills, at fixed dates; on bullion or foreign coin, and public securities; it receives deposits, guards securities and jewellery, &c. Open from 9 to 4 daily, except Sundays and festivals. To be admitted to discount, and to have an account at the bank, a request must be made in writing to the governor, accompanied by the certificate of three well-known persons. The shares may be *immobilisées*, that is, converted into real property, by a declaration of the proprietor. The capital of the Bank is represented by 182,000 shares of 1,000fr. each. The accounts are submitted to the governor every evening, and a balance-sheet is published once a week. The Bank has its own private printing-office, where, besides notes, postage-stamps are manufactured since Jan., 1876, for the Government (see p. 121).

CAISSE D'AMORTISSEMENT, ET CAISSE DES DÉPÔTS ET CONSIGNATIONS, 56, rue de Lille.—The Caisse d'Amortissement conducts all operations relative to the reduction of the public debt of the country. The Caisse des Dépôts et Consignations receives all moneys deposited in it in consequence of legal awards, and other public proceedings, or by any public functionaries, for which it allows interest.

CAISSE DES RETRAITES POUR LA VIEILLESSE, grants annuities from the age of 50, on payment of an annual sum.

Is conducted by a permanent committee, of which the Minister of Agriculture and Commerce is president. All the sums it receives are employed in buying *rentes*.

FINANCIAL ESTABLISHMENTS.—The principal are: the *Comptoir d'Escompte*, 14, Rue Bergère; *Crédit Foncier*, 19, Rue des Capucines; *Société-Générale*, 56, Rue de Provence; *Crédit Industriel*, 72, Rue de la Victoire; *Crédit Mobilier*, 15, Place Vendôme; *Dépôts et Comptes Courants*, 2, Place de l'Opéra; *Banque de Paris et des Pays Bas*, 3, Rue d'Antin; *Crédit Lyonnais*, Boulevard des Italiens; *Société Financière*, 19, Rue Louis-le-Grand, *Banque d'Escompte*, Place Ventadour.

RELIGION.—In France, the Catholic, the Reformed, or Calvinist, and the Lutheran churches, and since 1830, the Jewish worship, are recognized and supported by the State; they are at the same time placed under the control of the Government. The Catholic religion, being that of the great mass of the population, may be said to be the religion of the State. Its chief festivals are observed as public holidays; when public prayers are ordered, the authorities are presumed to be catholic, and attend the catholic ceremony. Yet no procession or ceremony is allowed outside the walls of a catholic church in towns where there are churches for a different worship, and marriage is made a civil contract; no religious celebration of marriage can take place until the civil ceremony has been performed before the mayor, nor can the registers of baptisms, marriages, and burials, kept by the church, be received as evidence in lieu of the like registers kept by the mayor.

CATHOLIC CHURCH.—Paris is the seat of an archbishopric, whose diocese extends over the department of the Seine. The Bishops of Meaux, Versailles, Chartres, Orleans, and Blois, are the suffragan bishops of the Archbishop of Paris. The secular catholic clergy of Paris amount to the number of 10,000 persons, most of them engaged in parochial duties. Each of the arrondissements has its church and *curé*, with *églises succursales*, or chapels of ease, forming in all 66 parishes. For the most remarkable churches, see p. 18. English sermons are preached every Sunday at St. Roch and St. Joseph's Church, 50, avenue Hoche.

Convents.—There are above 50 such establishments in Paris, principally of nuns, who devote themselves to the education of young ladies, the relief of the sick, and other useful pursuits. Among the principal we may mention: the *Dames du Sacré Cœur*, 77, rue de Varennes; the *Dames de St. Michel*, 193, rue St. Jacques; the *Dames de St. Thomas de*

Villeneuve, 27, rue de Sèvres; the *Dames Augustines Anglaises*, at Neuilly, 24, Boulevard Eugène; the *Dames Carmélites*, 25, rue Denfert-Rochereau; the *Dames Dominicaines*, avenue Ste. Foix, Neuilly; the *Congrégation des Sœurs de St. Vincent de Paul*, or sisters of charity, 140, rue du Bac. The latter, about 800 in number, attend the sick in private houses when required, and superintend schools for the poor.

Seminaries.—The education of the secular clergy in France is conducted exclusively in seminaries apart from their lay fellow countrymen. Boys enter the *petits séminaires* at 12, and leave at 18, being then considered to have concluded their rhetoric, and to be ready to enter on their course of philosophy in the higher diocesan college or *grand séminaire*.

The *Séminaire de St. Sulpice*, in the *Place* of that name, is the *grand séminaire* for the diocese of Paris. It has a superior, a director, 10 professors, and 160 students in theology, with a branch establishment at Issy for the study of philosophy, where there are 50 students.

Séminaire de St. Nicolas du Chardonnet.—Forms two divisions: one established at the old seminary, 30, rue de Pontoise, and the other at 21, rue Notre Dame des Champs. The two houses contain 300 pupils.

Séminaire des Missions Etrangères, 128, rue du Bac.—Missionaries are instructed here in the Asiatic languages, and in whatever may fit them for the missions in the East.

Séminaire du St. Esprit, 30, rue Lhomond.—The pupils are destined for missions to the French colonies.

Institut des Frères des Ecoles Chrésiennes, 27, rue Oudinot.—It has a noviciate for the teachers of the *Écoles Chrésiennes*.

Collège des Irlandais, 5, Rue des Irlandais.—An endowed college for Irish priests (see p. 209).

PROTESTANT CHURCHES belong to two categories, viz., National and Free. The National Church is subsidised, and the appointment and removal of pastors must be confirmed by the Government. Of the National Protestant Churches in Paris the following are the most important:—

L'Oratoire, 157, rue St. Honoré; *la Visitation de Ste. Marie*, 216, rue St. Antoine; *le Pentémont*, 106, rue de Grenelle St. Germain; a chapel at 46, Boulevard des Batignolles; the *Eglise Saint-Esprit*, 5, Rue Roquépine; *La Rédemption*, 11, rue Chauchat; les *Carmes Billettes*, 18, rue des Billettes (sermons in French and German), and 43, Rue des Poissonniers. Schools with chapels, at 19, Rue Tournefort, Faubourg St. Marcel, and at No. 6, Rue Quinault.—The following are not paid by the State:—

Church of England.—The duties of this church are per-

formed by clergymen under the authority of the Bishop of London. The episcopal chapels are: 5, rue d'Aguesseau, Faubourg St. Honoré, to which are attached two Missions, viz., in the rue Madame and the boulevard Ornano; a temporary one in the Rue des Bassins for the accommodation of the congregation formerly worshipping in the Marbœuf chapel, now pulled down, and during the erection on another site of the building which will permanently succeed it; and Christ Church, corner of the boulevards Eugène and Bineau, Neuilly.

Church of Scotland.—Service at the Chapel of the Oratoire, 62, rue de Rivoli.

Congregational Chapel, 404, rue St. Honoré.

Wesleyan Church, 4, rue Roquépine, boulevard Malesherbes; 16, rue Demours; 55, Route Nationale, St. Cloud; Avenue de Courbevoie, Asnières; rue de Paris, Chantilly.

Baptist Church, 48, Rue de Lille.

American Churches.—The *Protestant American Chapel*, 21, rue de Berry, is open to Evangelical Christians of all nations and denominations.—*American Episcopal Church*, 17, Rue Bayard. A handsome church to supply the growing wants of this congregation is now being built by subscription at a cost of 2,000,000fr.

For hours of divine service, see *Stranger's Diary*, in every Saturday's *Galignani's Messenger*.

The *Free Church*, or *Union des Eglises Evangéliques*, holds the same doctrines as those of the Reformed Church. To preserve its independence it refuses the support of the State. It has chapels at 42, rue de Provence; 404, rue St. Honoré; 58, rue de Madame, with school annexed; and *l'Eglise de l'Etoile*, 66, Avenue de la Grande Armée, Pastor, Rev. E. Bersier; there is a professional school for young girls attached.

A church has recently been established by the Rev. Hyacinthe Loyson (formerly Père Hyacinthe) under the title of *Eglise Catholique Gallicane*, at 3, Rue d'Arras. Service on Sundays at 8 and 10 a.m. and at 4 p.m.

Protestant Schools.—There are several communal and other schools of various Protestant persuasions in Paris. The principal are at 58, rue Madame; au Pentémont, 106, rue de Grenelle St. Germain; 39, rue des Écuries d'Artois; 97, rue de Reuilly; and 5, rue Roquépine.

English Free Schools, for both sexes, 6, rue Vernier, aux Ternes.—Under the patronage of the British Ambassador, and the management of a committee of English and American clergymen and residents. The children of the English-speaking working classes here receive a moral and religious train-

ing and the elements of useful knowledge in their own language, of which many would be otherwise deprived. Open, Thursdays excepted, from 9 till 4. The schools are undowered, and are supported by voluntary contributions. Subscriptions are received by MM. de Rothschild and MM. Frère, bankers, and at the office of *Galignani's Messenger*.

Société Biblique Protestante de Paris, 5, rue des Beaux Arts.—The object is to spread the Holy Scriptures in the versions received and used in Protestant churches.

Société pour l'Instruction primaire parmi les Protestants de France, 4, rue de l'Oratoire St. Honoré, instituted in 1830.

Société des Traités religieux, 33, rue des Saints Pères.

Young Men's Christian Association, 160, rue Montmartre.

Société Biblique française et étrangère, 58, rue de Clichy.

GREEK CHURCH.—Rue Daru (see p. 109).

JEWISH PERSUASION.—There are four synagogues in Paris, at 15, rue Notre Dame de Nazareth, 44, rue de la Victoire, rue des Tournelles (all German rite), and 30, rue de Buffault (Portuguese rite).

CHARITABLE INSTITUTIONS.—THE ENGLISH ORPHANAGE, 35, Boulevard Bineau, Neuilly, owes its origin to one of the numerous acts of benevolence performed by MM. Galignani. The building was erected by them at a cost of 400,000fr. It was first used as a British hospital, but as the wants of the sick and injured of the class for which it was intended were found to be amply provided for by a similar institution, an absolute gift of the edifice was made by the surviving brother, M. William Galignani, on November 2d, 1876, to the Association of the Mission Home for Englishwomen, which has created in it an asylum for the children of the poorer English community left orphans in Paris. The wide celebrity of this institution is mainly owing to the extraordinary exertions of the lady President, Miss Leigh, whose name is similarly associated with—

The MISSION HOME for respectable Englishwomen (without distinction of creed), 77, Avenue Wagram, containing 75 beds; with separate divisions for daily and unemployed governesses, girls employed in shops, ladies'-maids, nurses, &c., for all of whom a free registry is kept; a sanatorium and a crèche. Mission services held on Thursday and Sunday evenings. Hon. Physician to both houses, Dr. Bishop.

With this institution is connected a free reading room and Young Women's Christian Association, at 88, Rue du Faubourg St. Honoré, where food is freely provided on Sundays for English girls employed in Paris. There is a Bible Class at 2.30 p.m. Mission services at 7 p.m.

A Soup Kitchen is also open three times a week, during the winter months, for poor English families.

Reports and further information relative to any of the above institutions may be had from Miss Leigh, 77, Avenue Wagram, the Office of *Galignani's Messenger*, 224, Rue de Rivoli; and Messrs Munroe and Co., 7, Rue Scribe, who will also gladly receive subscriptions for them.

Miss de Broen's Belleville Mission, 3, rue Clavel.—This embraces a medical mission where hundreds are gratuitously prescribed for. Schools. Nurses for the poor and Evangelists. May be visited any day after 10 a.m.

The Hertford Hospital, founded and supported by the distinguished philanthropist, Sir Richard Wallace, for the benefit of poor English residents in Paris, as a memorial of the late Marquis of Hertford. The new building in the Rue de Villiers, Levallois-Perret, was recently inaugurated. It is a model institution, and contains 30 beds. Admissions are obtained through the physician, the Hon. Alan Herbert; for visitors, on Thursdays and Sundays, from 2 to 4.

British Charitable Fund.—This excellent institution was formed in 1822, under the patronage of the British Ambassador, for the relief of distressed British subjects, who have not the means of returning to England. The funds, raised by voluntary subscription, are managed by a committee, who meet at 35, avenue Wagram. Subscriptions and donations are received by the British Consul, Messrs. Rothschild; Mallet & Co.; office of *Galignani's Messenger*.

Two institutions of the same kind have been lately founded for the relief of poor American citizens in Paris: the *American Charitable Fund Association of the City of Paris*, 15, rue de la Paix, and the *Relief Society of the United States of America in Paris*, 235, Faubourg St. Honoré.

HOSPICES or Asylums:—

Hospice des Ménages, at Issy (see p. 260), for aged persons of both sexes, married or widowed, contains 428 rooms for married couples, 454 for widowers and widows, and 430 for unmarried people. Admission by payment, according to the accommodation.

Institution de Sainte Périne, 4, Place Ste. Gèneviève, at Auteuil (see p. 99).—This was removed hither from the Abbaye de Sainte Périne at Chaillot, now demolished. This asylum is intended for persons of both sexes over 60 years of age, of small income. The number is limited to 296, and the vacancies by removal or death average 50 annually.

Maison de Retraite, or *Hospice de La Rochefoucauld*, avenue d'Orléans, No. 15, chiefly devoted to the reception of old servants of the hospitals. Persons who are 60 and upwards pay 200fr. a-year, and those that are infirm, 250fr.

Hospice des Enfants Assistés, 72, rue Denfert-Rochereau, founded by St. Vincent de Paule, for the reception of foundlings. For a child to be received at this hospice a certificate of its abandonment must be produced, signed by a commissary of police. The commissary is bound to admonish the mother or party abandoning the child, and to procure for them assistance from the hospital fund, in case of the parent or other person consenting to retain and support the child. Every encouragement is given to those who relinquish the idea of abandoning their offspring, and consent to support them at home. The number of children placed out at nurse in the country is about 3,400. The total expense of this institution is on an average 3,000,000fr. per annum. The internal arrangements of this hospital are admirable.

The *Hospice des Orphelins* forms a section of the preceding one. Children whose parents are dead, or whose parents certify that they have not the means of supporting them, are received from the ages of 2 to 12, by order of the Prefect of Police.

Hospice des Incurables (Hommes), at Ivry (left Bank), was founded in 1653 by St. Vincent de Paule. The inmates may receive visitors daily from 1 to 3.

Hospice des Incurables (Femmes) is now a branch of the former, and in the same edifice. The number of beds is 2,000 for the two establishments.

Hospice de la Vieillesse, at Bicêtre, an asylum for destitute invalids or septuagenarians (men), and lunatics: 2,430 beds.

Hospice des Quinze-Vingts, 28, rue de Charenton, for the reception of adult blind persons. The number of families living here is 300; the blind are received with their families, and encouraged to marry, if single. In a few instances both husband and wife are blind. None are admitted but those both blind and indigent. There are besides 1,200 out-door pensioners attached. Admission daily from 12 to 3 (see p. 145).

Infirmierie de Marie Thérèse, 92, rue Denfert-Rochereau. —The persons received here are sick ecclesiastics, natives or foreigners. The house contains 50 beds, but the inmates having moved in respectable society, the furniture, linen, food, &c., are of superior quality. The infirmary is supported by voluntary contributions, and is under the control of the Archbishop of Paris.

Maison Hospitalière d'Enghien, 12, rue Picpus, is a small hospice called after the unfortunate duke whose name it bears. It was founded by his mother, the Duchess de Bourbon, in 1819, and after her death was supported by Madame Adélaïde. It contains 50 beds.

Asile Ste. Anne, 1, rue Cabanis, a lunatic asylum; vast building consisting of several wards for both sexes and containing more than 500 beds.

For the Deaf and Dumb Asylum see p. 208.

Asile de la Providence, 77, rue des Martyrs, is a retreat for persons of 60 and upwards, at the annual cost of 700fr.

CHARITABLE SOCIETIES.—*Société de la Providence*.—It gives out-door relief to poor families and blind persons, procures poor children a Christian education, besides teaching them a trade.

Société Philanthropique, 17, rue d'Orléans St. Honoré.—Founded in 1780, under the patronage of Louis XVI., for distributing food, advice and medicine, and assisting charitable establishments.

Société de St. François de Regis.—Founded in 1826 and under the direction of the Archbishop of Paris. It promotes marriage among poor people living in unlawful intercourse, and contributes to the legitimizing of their offspring.

Société Centrale d'Education et d'Assistance pour les Sourds-Muets en France, 14, Quai de la Mégisserie.—Provides the Deaf and Dumb instruction; binds them apprentice and aids them in their old age.

Société Tutélaire et Paternelle des Orphelins.—Under the patronage of the Archbishop of Paris. Affords protection to orphans, and sends them to the *Colonies Agricoles* of France to learn agriculture.

Société Protestante de Prévoyance et de Secours Mutuels, 28, rue Croix des Petits Champs.—To afford medical advice, medicine, &c., to sick members.

Société Protestante du Travail.—92, rue Hauteville, for procuring situations gratuitously to deserving persons.

Société des Sauveteurs de la Seine.—It devises measures for saving persons in danger of drowning.

Société protectrice des Animaux, 84, rue de Grenelle.—Awards medals to such persons of the lower classes as have displayed particular humanity towards animals.

Maison St. Casimir, 119, rue du Chevaleret, Ivry.—For this interesting Polish institution see page 219.

Asile des Petits Orphelins, 113, Chaussée de Menilmontant.—Founded in 1849 for orphans from cholera.

Maison pour les Enfants Délaiés, 33, rue Notre Dame

des Champs, for protecting deserted young girls, and such as have lost their mothers,

Institution St. Nicolas, 92, rue de Vaugirard, with a branch establishment at Issy, for the reception of 1,500 male orphans. It contains 25 workshops, where the children learn various trades.

Maison des Diaconesses, 95, rue de Reuilly, faubourg St. Antoine.—An establishment of Protestant Sisters of Charity for the care of Protestant patients in the hospitals of Paris.

Société pour le Placement en Apprentissage des Orphelins.—Subsidized by Government.

Association pour les Jeunes Orphelins. Besides these, we may mention the following: *Société de St. Vincent dePaul*; *Société philanthropique des Classes Ouvrières*; *Asile des Vieillards Protestants*; *Orphelinat Protestant*, etc.

Crèches, or *Nurseries*, are benevolent institutions where poor women, working out of doors, deposit their babies in the morning, return to give them the breast at the proper hours, and take them home in the evening. The *crèches*, now 28 in number, are open from 8 a.m. to 8 in the evening. The Government and the City contribute annually towards the support of the *Crèches*. Each mother pays 20 centimes per day to the nurses. Medical and every other necessary attendance is provided. Visitors are admitted.

CASUAL WARDS were recently opened at 59, Rue de Tocqueville, 14, Boul. de Vaugirard, and 81, Boul. Voltaire, and will no doubt become permanent institutions. They gave food and shelter to about 20,000 persons during the winter of 1879.

Bureaux de Bienfaisance et Secours à Domicile.—In each of the 20 arrondissements there is, under the superintendence of the Prefect of the Seine and the General Commission of Public Assistance, a bureau to afford relief, gratuitous advice, and medicine to the aged, infirm, and indigent, at their own homes. An infirmary is attached to each bureau.

SOCIÉTÉS DE SECOURS MUTUELS ENTRE OUVRIERS.—There are 73 of these benefit societies, comprising about 14,000 members, under the patronage of the municipality, and 281 others, comprising 35,373 members. The most ancient, *St. Anne*, dates from 1694.

ADMINISTRATION DU MONT DE PIÉTÉ, 16 and 18, rue des Blancs Manteaux.—Under the authority of the Prefect of the Seine and the Minister of the Interior. It enjoys the exclusive privilege of lending on pledges, four-fifths of the value of gold and silver articles, and two-thirds of the value of other effects, provided no loan exceed 10,000fr. at the central, or 500fr. at the branch establishments. The interest charged to the public is

per cent. Parties must be known and be house-holders, or produce a passport or papers *en règle*, otherwise they cannot pledge any article. About 3,000 are pledged daily. Loans are effected from 9 to 4, and articles are redeemed from 4 to 2. After a year, or rather 14 months, the effects, if the duplicate be not renewed, are liable to be sold by auction, and the surplus paid to the borrower, on application within three years. The Mont de Piété has three principal branches in Paris and 22 auxiliary offices, where articles may be pledged at the same rate as at the former. In 1882 a total sum of 7,407,337fr. was lent on 2,334,199 articles.

SAVINGS BANK (*Caisse d'Épargne et de Prévoyance*), founded in 1818, has its central office at 9, rue Coq Héron, and 19 branch offices at the Mairies. Open on Sundays and Mondays. Deposits of from 1fr. to 300fr. are received at a time. The rate of interest for the ensuing year is fixed by the council of directors in the month of December; it is at present 3 per cent. Not more than 2,000fr. can be held by the same person; beyond that sum, the bank at once invests it in *rente*. All the money received is paid over to the *Caisse des Dépôts et Consignations*, which, at the end of December, 1882, held deposits for all the French Savings Banks amounting to 1,750,000,000fr. In 1882 the number of deposits for Paris and its vicinity was 477,458, representing 46,867,445fr. 38c.

CHAPTER VI.

MEDICAL INSTITUTIONS.

Paris has one of the French faculties or superior schools of medicine, the other being at Montpellier. Each of them confers degrees which enable the recipient to practise in every part of France. Foreigners are admitted as students and to take degrees in the French schools.

The *École Pratique d'Anatomie*, a kind of supplementary school, composed of 150 students, is provisionally in the Rue Vauquelin. It is here that dissections are performed.

Closely connected with the medical schools are the

MUSÉE DUPUYTREN, 15, rue de l'École de Médecine.—This museum contains many curious and rare specimens, some probably unique. It is especially rich in diseased osseous structures. Open to students daily, from 11 to 3, and to strangers on application. Closed from Sept. 1 to Nov. 1. (see p. 194.)

AMPHITHEATRE OF ANATOMY for the hospitals of Paris, 17, rue du Fer à Moulin. It consists of well-ventilated galleries,

a museum, a theatre for lectures, and several private rooms for dissections. Bodies are removed hither from the hospitals; the number here and at the *École Pratique* exceeds 4,000 annually (see p. 63).

MEDICAL BOTANICAL GARDEN.—This is at 12, Rue Cuvier.

ÉCOLE ET MAISON D'ACCOUCHEMENT, Boulevard de Port Royal.—It contains in all 316 beds, of which 222 are for patients, and 94 for pupils, besides 80 cradles for infants. Women are received here in their last month of pregnancy. Medical students are excluded from this hospital, which is devoted to the instruction of young women educating as midwives.

ÉCOLE DE PHARMACIE, av. de l'Observatoire.—There are 11 professors attached to this school, who lecture on pharmacy, chemistry, natural history, and botany. Apothecaries are examined here before they can practise as such (see p. 205). This establishment has a botanical garden of its own.

ÉCOLE VÉTÉRINAIRE, at Alfort (near Paris).

HOSPITALS.—The civil hospitals of Paris are under the direction of the Administration of Public Assistance. The military hospitals are under the authority of the staff of the garrison of Paris.

In all cases of emergency the medical man upon duty at any of the hospitals may receive a patient into his establishment. The head physicians also, at their morning consultations, may receive into their hospitals such patients as they may think proper. Others may be admitted upon application at the *Bureau Central d'Admission*, provisionally, 33, Rue de la Bucherie, in the building of the old *Hôtel Dieu*.

All the civil hospitals are divided into three classes:—1. General Hospitals; 2. Special Hospitals, devoted to the sole treatment of particular classes of disorders, as, for example, cutaneous, mental, &c.; and, 3. Hospices or Almshouses.

The total number of beds in the hospitals and hospices is at present 19,600, all of iron.

For the *hospices*, see p. 59. We here subjoin a list of the hospitals of Paris.

GENERAL HOSPITALS.—*Hôtel Dieu*.—A grand pile of new buildings occupying the whole frontage of the quays from the Pont Notre Dame to the Pont d'Arcole, and extending back to the cathedral. It contains 530 beds, and was opened in 1877. The site of the old hospital has been laid out as a public garden.

Hôpital Lariboisière, rue Ambroise-Paré. Number of beds. 690.

The Hôpital de la Pitié, 1, rue Lacépède ; 727 beds.

Hôpital de la Charité, 7, rue Jacob ; 504 beds.

Hôpital Beaujon, 208, faubourg St. Honoré ; 422 beds.

Hôpital St. Antoine, 184, Faubourg St. Antoine ; 776 beds.

Hôpital Rothschild, 76, Rue de Picpus ; 134 beds.

Hôpital Tenon, 2, Rue de la Chine ; 635 beds.

Hôpital Laennec, 42, Rue de Sèvres.

Hôpital Necker, 151, rue de Sèvres ; 418 beds.

Hôpital Cochin, 47, rue du Faubourg St. Jacques ; 249 beds.

SPECIAL HOSPITALS.—*Hôpital St. Louis*, 40, rue Bichat, chiefly designed for the treatment of cutaneous diseases, scrofula, and surgical cases. Contains 903 beds.

Hôpital du Midi, 111, Boulevard de Port Royal.—For male syphilitic patients ; 336 beds.

Hôpital Lourcine, 111, rue de Lourcine.—For female syphilitic patients ; 242 beds.

Hôpital Clinique d'Accouchement, 89, rue d'Assas.—This hospital, containing 75 beds, is appropriated to midwifery.

Hôpital des Enfants Malades, 149, rue de Sèvres.—Exclusively devoted to the diseases of children ; 618 beds. Children admitted from 2 to 15 years of age.

Hôpital Trousseau (formerly *Ste. Eugénie*), 89, rue de Charenton, established in 1854, for sick children, contains 127 beds.

The Salpêtrière, 47, Boulevard de l'Hôpital, which may be ranked among the asylums, is an hospital for incurable or aged female patients. It contains 3,789 beds, of which 2,917 only are occupied by real patients. (See p. 218.)

The Hôpital Militaire du Val-de-Grâce contains 800 beds.

The Jewish hospital, erected by Baron de Rothschild, at 76, rue de Picpus, contains 134 beds.

There are also charitable societies for medical purposes, such as the : *Société nationale de Vaccine* ; *Société médicale d'Accouchement* ; *Société médico-philanthropique* ; *Maison des sœurs garde-malades* ; *Société médicale du Temple*, &c.

III. MEDICAL SOCIETIES.—The most important are the *Académie Nationale de Médecine*, 49, rue des Saints Pères.—It has several prizes at its disposal, and holds public sittings every Tuesday, at 3 o'clock.

Société de Médecine de Paris, 3, rue de l'Abbaye.—It publishes the *Revue Médicale*.

Société de Médecine Pratique, at the Mairie, Place St. Sulpice.—For the study and cure of epidemic diseases. Gratuitous vaccination.

Also the *Société de Chirurgie*, *Société Anatomique*, etc.

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PLACE DU CARROUSEL



GARDEN OF THE TUILERIES



CHAMPS ÉLYSÉES

PART II.

DESCRIPTION OF PARIS IN WALKS.

FIRST WALK.

This comprises part of the 1st arrondissement, and contained The PALACE OF THE TUILERIES.—Occupying the site of some tile-fields that existed in the time of Charles VI. (1476). Catherine de Medicis had the Palace of the Tuileries begun as a residence for herself in 1564. P. Delorme and J. Bullant erected the central pavilion, the two adjoining wings, and the low pavilions by which they were terminated. Here her work stopped, for, alarmed by an astrological prediction, she fixed her abode at the Hôtel de Soissons. Under Henry IV. the palace was enlarged by Ducerceau and Dupérac, who erected two other ranges of building with lofty pavilions at each end. This king also began the long gallery along the quay. Louis XIV. caused Leveau and d'Orbay to complete it, but he soon after transferred his court to Versailles. This palace is inscribed on almost every page of the history of the first revolution. The mob entered it on June 20, 1792, and on Aug. 10 of the same year it was attacked and the Swiss guards massacred. It was the official residence of the First Consul, and subsequently the imperial palace. In 1808 Napoleon began the northern gallery, to communicate with the Louvre. After the Restoration the Tuileries continued to be the chief residence of the King and Royal Family. After the revolution of 1830, when the people attacked and took the palace (July 29th), Louis Philippe fixed his residence in it, and continued to inhabit it till the 24th of February, 1848, when it was again invaded by the people, and the King made his escape. Napoleon III., while still Prince President, occupied it in 1852, from which time it continued to be the Imperial residence. It was set on fire by the savages of the Commune on the 23d of May, 1871, and remained a mass of ruins until 1883, when the remains of the old palace were pulled down, thus leaving an open space, the employment of which has not yet been decided upon. The pavilions *de Flore* and *Marsan* have been repaired; the former is provisionally the residence of the Prefect of the Seine, but most of the Administrative Services of the City of Paris have been transferred to the *Hôtel de Ville*; the latter will be appropriated for the Court of Accounts.

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PLACE DU CARROUSEL



GARDEN OF THE TUILLERIES



CHAMPS ÉLYSÉES

GARDEN OF THE TUILERIES.—It was designed by Le Nôtre, under Louis XIV. Its length is 2,256 feet, and its width 190 feet. The terrace on the north is the *Terrasse des Feuillants*, so called from a convent that stood there before 1789. Near it was the Manège, or riding-school, where the National Assembly held its sittings. The garden is bisected throughout its whole length by a wide avenue, extending from the site of the palace to a gate giving access to the Place de la Concorde (see p. 92), and called *Porte du Pont-tournant*, from a swing-bridge which existed there in 1789. At each end is a large circular basin. The whole garden is open to the public at all seasons; the portion adjoining the palace, and separated from the rest by a moat, was originally the private garden, but now forms an open plantation, skirting the new road opened in 1877, from the Pont Royal to the Rue des Pyramides. It is planted with shrubs and flowers, and contains statues and ornamental basins. The

Public Garden comprises two large enclosures laid out in flower-beds, followed by two groves of fine chesnut trees, elms, planes, and limes, skirting the principal avenue and bordering on the large basin facing the *Porte du Pont-Tournant*. The side favoured with a southern exposure is known by the name of *La Petite Provence*. Flights of steps and rising paths lead up to the terraces overlooking the Place de la Concorde; the southern one contains a spacious orangery, and has bridges over the two public passages opening upon the quays. The northern terrace where there is a *Tennis court*, commands an excellent view of the Place de la Concorde and Champs Elysées (see p. 94), and forms part of the *Terrasse des Feuillants*, bordering on the *Allée des Orangers*, so called from the orange trees which are placed here in summer.

Each of the two groves has a hemicycle of white marble, with a small enclosure in front, laid out as a garden, having statues of Atalanta and Hippomenes at the corners, and others representing Spring and Autumn in the centre. These hemicycles, called *Carrés d'Atalante*, were constructed in 1793 by the Convention after the designs of Robespierre. They were intended as seats for the areopagus of old men who were to preside over the floral games dedicated to youth. There is a great deal of good sculpture in this part of the garden.

The walk from the entrance opposite the Rue de Castiglione leads to the

PONT DE SOLFERINO, an iron bridge of three arches, the piers of which bear the names of the victories won in the last Italian campaign; it is 492 feet long by 65 ½ in width.

The garden is open from 7 in the morning till dusk in winter, and till 9 in summer.

On leaving the garden by the quay, the visitor will find to his left the immense length of the

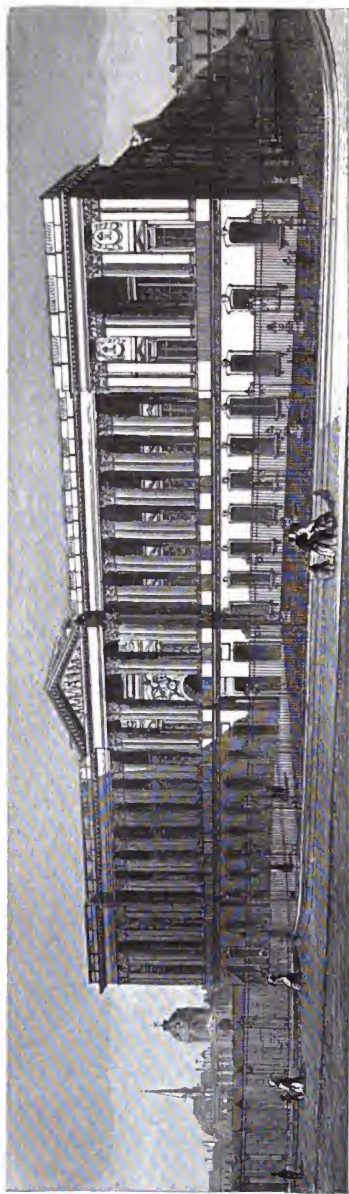
SOUTHERN GALLERY OF THE LOUVRE, which was commenced under Charles IX. by Ducerceau; half the length was completed by Henry IV., and the remainder to the Tuileries by Louis XIV. The whole of this length, entirely rebuilt, is elaborately sculptured, and divided into three bodies, separated from each other by two square pavilions surmounted by campaniles, one called *Pavillon Lesdiguières*, and the other *Pavillon de la Trémoille*. The central body is pierced with three wide-arched carriage-ways, flanked by two more for foot-passengers, all of which give access to the

PLACE DU CARROUSEL, which derives its name from a great tournament held by Louis XIV. in 1662. The spacious **COURT OF THE TUILERIES**, separated from the square by an elegant iron railing, communicates by arched gateways with the Rue de Rivoli on the north (1), and the Quai du Louvre on the south. Before the central gate of the railing stands the

TRIUMPHAL ARCH, erected by order of Napoleon in 1806, under the direction of Percier and Fontaine, at a cost of 1,400,000 fr. It is 60 feet by 20 at the base, and 45 feet high, and consists of a central and two smaller lateral arches, intersected by transversal arches of equal height. The attic is surmounted by a figure of Victory in a triumphal car and by four bronze horses, modelled by Bosio from the original, which were brought by Napoleon from the Piazza of St. Mark at Venice, and restored to that city in 1815. Over each column, stands a marble figure of a soldier of Napoleon's army, in the uniform of the several corps, and over each of the smaller archways is a marble bas-relief representing memorable events of the campaign of 1805.

The large projecting block extending from the southern end of the Court of the Tuileries to the *Pavillon de la Trémoille*, contained the Chamber of the Paris Municipal Council, now transferred to the *Hôtel de Ville*. The northern side of the Place du Carrousel was built by Napoleon I. as far as the *Pavillon de Rohan*, which is opposite to, and the counterpart of, the *Pavillon Lesdiguières*. On this side the

(1) This court was principally formed by Napoleon I. Where the iron rails stand there were rows of houses and sheds before the revolution of 1789; and this circumstance materially facilitated the attack on the palace by the mob on August 10, 1792. During the siege of 1870 the palace was converted into a field-hospital, and the garden of the Tuileries into an artillery park.

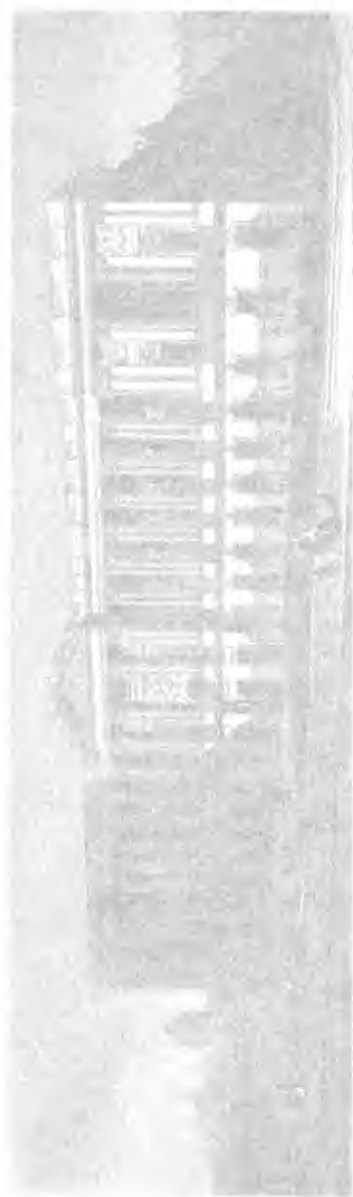


PALACE OF THE LOUVRE (VIEW FROM THE SQUARE).



PALACE OF THE LOUVRE (VIEW FROM THE SQUARE).

[The page contains faint, illegible markings and bleed-through from the reverse side.]



Place has four principal issues, leading respectively to the Rue de Richelieu. At the two pavilions above mentioned commence the buildings of the

NEW LOUVRE.—The space between the Old Louvre and the Tuileries had long been disfigured by a variety of mean-looking houses. Some of these were swept away by Napoleon I., in building the northern gallery, and in 1852 Napoleon III. decreed a sum of 25,000,000fr. for the purpose of completing the work by uniting the two palaces. The first stone of the new edifices was laid on the 25th of July of that year, and the works commenced by M. Visconti, who, on his death, in 1853, was succeeded by M. Lefuel.

The general plan of the New Louvre comprises two vast lateral piles of buildings, projecting at right angles from the southern and northern galleries respectively, so as to form the eastern boundary of the Place du Carrousel; then turning into the smaller rectangle, where they present on each side a frontage of 180 metres, interrupted by three sumptuous pavilions (1). The space between the two corner pavilions is 125 metres. Two octagonal gardens, enclosed with elegant iron railings, occupying the central space, mask a defect of parallelism existing between the Old Louvre and the Tuileries. The old galleries and the pavilions are connected by spacious arcaded porticos, elaborately sculptured, fronted with Corinthian columns, enclosed with balustrades, and surmounted by terraces on a level with the first story, which are decorated with statues of the most illustrious men of France. The front of the Old Louvre has been made to harmonize with the new wings; its central pavilion called the *Pavillon de l'Horloge*, now bears the name of Sully.

The first story of the building which intervenes between the two courts on the side of the Rue de Rivoli contained the *Library of the Louvre*, which was set fire to and destroyed by the Communists on the 23d of May, 1871. It contained some valuable MSS. and many rare books.

On the first story of the transversal building is the old *Salle des Etats* (see p. 82), where the inauguration of the New Louvre took place, on the 14th Aug., 1857, five years after the commencement of the work.

A few steps eastward brings the visitor to

THE OLD LOUVRE.—A castle which existed on the site of this palace is said to have been used as a hunting-seat by Dagobert, the woods then extending over the actual site of northern Paris down to the water's edge. Philip Augustus, in 1200, formed

(1) The space covered and enclosed by the new buildings, with the Tuileries and old Louvre, is nearly 60 acres English.

it into a stronghold, and used it as a state prison (1). It was not enclosed within the walls of Paris until 1367 and 1382. Charles V. made many additions to the castle. Francis I. began the present building in 1528, and erected the southern half of the western side of the court, as it now exists, after the designs of Pierre Lescot. His son Henry II. continued and extended this plan, completing the whole of the western front, now called the *Vieux Louvre* and the wing containing the *Galerie d'Apollon*. The sculptures were entrusted to the direction of Jean Goujon, and other great artists of the day. Henry IV. made some additions to this part of the building at the time of commencing the Long Gallery; and during the reign of Louis XIII. the central pavilion of the western side was added to the erections of Lescot by Lemercier, who also built all the lower part of the northern front. Louis XIV., at the suggestion of Colbert, decided upon completing this palace: a physician, Claude Perrault, was the successful competitor for the plans. He built the eastern front, and that towards the river; but the caprice of the King put a stop to the works, and diverted the treasure of the country to the building of Versailles. Until 1802 the greater part of the Louvre remained without a roof, and the whole seemed to be destined to fall into ruin. Napoleon I., however, resumed the works, and under him the Louvre was finished, and the surrounding streets and places cleared. Charles IX. inhabited the old Louvre, and, as is well known, fired from its windows looking towards the quay and river on the victims of the St. Barthélemy (2). Henry III., Henry IV., and Louis XIII. also resided here, as well as the unfortunate English queen, Henrietta, widow of Charles I. Louis XV., during part of his minority, inhabited the Louvre; but since then it has been devoted to the various museums of the fine arts, and has occasionally been used for great ceremonies of state (3). The eastern front of the Louvre is a masterpiece of architecture. The gates, made by order of Napoleon I., are of magnificently-worked bronze.

(1) The foundations of this castle were brought to light again in 1866 by order of the Municipality, in order to elucidate some obscure historical points. The principal lines of the old plan are marked out on the pavement and bitumen.

(2) A window, with a balcony on the first floor, is often shown as that from which he fired; but this must be a mistake, as that part of the building was not constructed till long after the year 1572, the date of that most perfidious massacre.

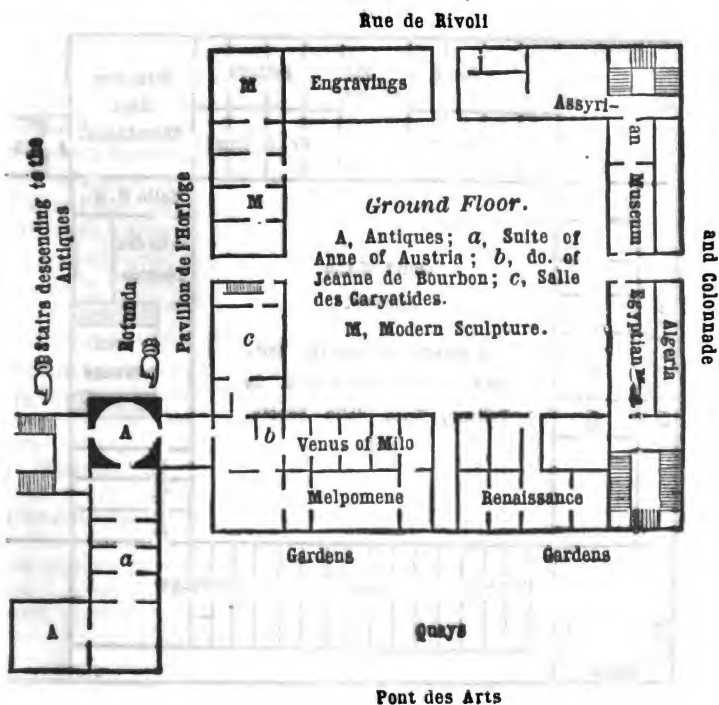
(3) It was attacked by the people, July 28 and 29, 1830, and obstinately defended by the Swiss guards.

A small garden on the south-western side is called the arden of the Infanta, from the Spanish Princess who came to France, in 1721, to marry Louis XV. Similar gardens are all round the palace.

Interior.—Almost all the interior of this palace is devoted to the museums collectively known under the name of *Musées du Louvre*, for which it is so celebrated.

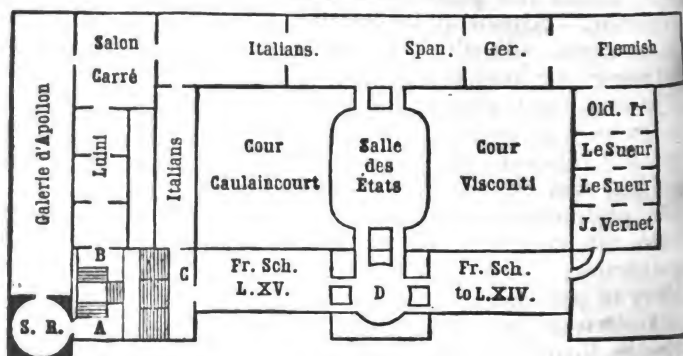
The subjoined plans of the ground-floor and first story of the Louvre will save the visitor much trouble. Our selections from the official catalogues will be found eminently useful for a first and cursory view of the galleries.

We particularly call attention to the second plan (*First Story*), where the Grand Staircase is represented in the left-hand corner. The landing-place marked A leads to the Long Gallery of paintings by the circuitous route of the *Salle Ronde* and *Galerie d'Apollon*; the landing-place B leads directly to it by the Luini collection and the *Salon Carré*; lastly, the landing-place C, accessible by a double flight of stairs, leads to the French and Italian schools. The descriptions will be found after our list of works at page 73.



S. R. stands for *Salle Ronde*; D. for *Salle Denon*.

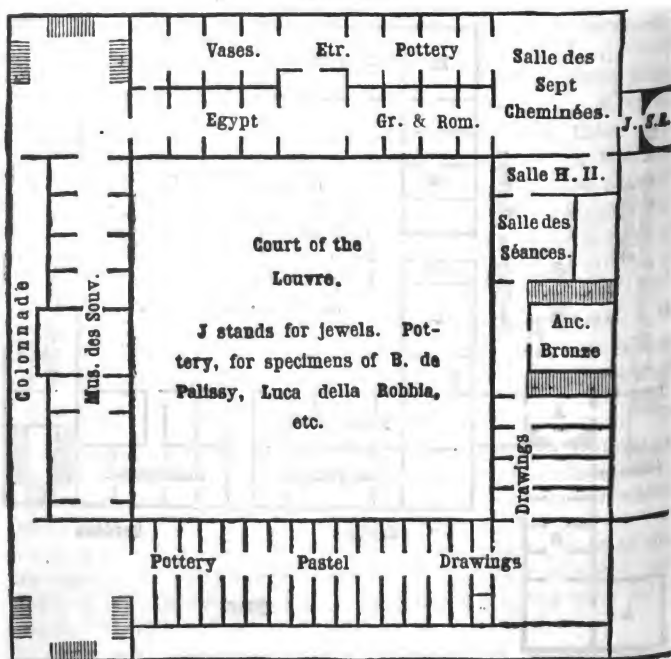
Long Gallery



Pavillon Denon

First Story, continued

River Side



Rue de Rivoli

LIST OF THE
PRINCIPAL WORKS OF ART
 IN THE LOUVRE.

With the pages of the *GUIDE* quoted.

The numbers marked are those of the Official Catalogues

I.—ANTIQUES. (Page 79).

NB.—Many of the statues (st.), busts (b.) groups (gr.), and bas-reliefs (b. r.) here quoted are not yet numbered.

ROTUNDA.

The Borghese Mars (in the centre).

A.—Suite of Anne of Austria. (See p. 79.)

First Room.—A Sacrifice (b. r.) *Opposite:* Achilles quitting Deidamia (b. r.) Priam beseeching Achilles to give up the body of Hector.

Second Room.—131. The Roman Consorts (gr.) Bacchus triumphant over the Indians (b. r.). 233 Bacchus and the Four Seasons (b. r.). 243. Bacchus and Ariadne (b. r.). 569. Mithras sacrificing a bull (b. r.). Germanicus (st.).

Third Room.— Gordianus, Tranquillina, Papienus, Julia Paula (b.). 465. Minerva restored to Rome (st.).

Fourth Room.— 38. Roman Soldiers before the Temple of Jupiter (b. r.). Mamæa (st.). Didia Clara (st.). Plautilla (b.). Julianus (st.). Commodus (b.). Pertinax (st.).

Fifth Room.— Emperors Marcus Aurelius, Trajan, Hadrian, the Antonines. Colossal head of Lucilla, found at Carthage.

Sixth Room.—Augustus, Otho, Nero, Galba, Claudius, Vespasian. 184. Germanicus (st.) in the centre. Livia, Julius Cæsar. Antinous (b.), Tiberius.

B.—Suite of Jeanne de Bourbon. (Page 79.)

Salle de Diane.—1. Altar of the Twelve Gods (in the centre), Minerva and bas-reliefs of a temple of Assos, 9, 10, 11. Bas-reliefs of the Island of Thasos. Mercury and Apollo (group).

Milo Gallery.—25—28. Four Termini (Hercules, Mercury). 250. Silenus and Bacchus (gr.). 299. Bacchus and Centaur (gr.). 44. Juno (st.). 282. Fauni gathering grapes (sarcophagus). 300. Family of Centaurs (sarcophagus). 377. The Three Graces (group). 379. Euterpe (st.). 384. Another Euterpe (st.). 480. Esculapius and Agathodemon (group). 439. Nereids and Tritons (b. r. sarcophagus). Minerva (st.); Fauni; Hercules and Telephus (group); several statues of Venus; an Athlete; and at the end, 436. Venus Victrix of Milo.

Melpomene Gallery.—386. Colossal Melpomene, and antique mosaic of Victory. 2. Astrological altar of Gabii. 391. Poly-

hymnia (st.). 405. Hygiea and Esculapius (b. r.). 445. Nereid and Cupids (cippus) 86. Marsyas flayed (st.). 370. Cupid and Psyche (group). 299. Centaur subdued by Cupid (group.). 144. Venus leaving the Bath (st.). 98. Diana Venatrix (gr.); on its pedestal, 464. The three cities (b. r.) and 484. A winged Victory (b. r.). 444. The Pallas of Velletri (st.) 449. The Tiber (colossal statue). 272—275. Four colossal Satyrs (caryatides); Statues of Minerva, Euterpe, the Fighting Gladiator, Mercury, Antinous, Bacchus, Esculapius. 437. The Venus of Arles.

C.—Salle des Caryatides. (Page 79).

148. Diana at the Bath (st.). 183. Jason (st.). 235. Feast of Bacchus (b. r. Borghese vase). 476. Victory of Samothracia (st.). 342. Cupid trying his wings (st.). The Boy and goose (gr.). The Discobolus, (st.). She-wolf suckling Romulus and Remus (gr.). 686. Venus with the shell. 374. The Borghese Hermaphrodite (st.). Statues of Achilles, Bacchus, Jupiter, Hercules, the Lycian Apollo etc.

II.—PAINTINGS.

A.—Salon Carré. (Page 81.)

PAOLO VERONESE (1528—1588). [Ital.]—95. The Marriage Feast at Cana. 96. The Banquet of Simon the Pharisee. 196. Jupiter punishing Crime.

CORREGGIO (1494—1534). [Ital.]—20. Antiope slumbering.

GUERCINO (1591—1666). [Ital.]—42. Resurrection of Lazarus.

ANNIBAL CARRACCI (1560—1609). [Ital.]—423. The body of Christ resting on the Virgin's knees.

REMBRANDT (1606—1669) [Flem.]—440. The joiner's family.

ANDREA DEL SARTO (1488—1630). [Ital.]—380. A Holy family.

LEONARDO DA VINCI (1488—1530). [Ital.]—459. The Virgin Jesus, and St. Ann. 462. Portrait of Mona Lisa.

MURILLO (1618—1682). [Span.]—539. The Assumption (Marshal Soult's Collection).

VAN DYK (1599—1641). [Flem.]—442. Charles I., of England full length.

RUBENS (1577—1640). [Flem.]—433. Thomyris dipping Cyrus' head into a vessel full of blood.

POUSSIN (1594—1665). [Fr.]—434. St. Fr. Xavier reviving a young girl in Japan.

PHILIPPE DE CHAMPAIGNE (1602—1674). [Flem.]—87. Full length portrait of Richelieu.

LE SUEUR (1617—1655). [French.]—523. St. Scholastica appears to St. Benedict.

GERARD DOW (1613—1680). [Flem.]—121. Dropsical woman.

HOLBEIN THE YOUNGER, HANS (1498—1654). [German.]—208. Portrait of Erasmus.

RAPHAEL SANZIO (1483—1520) [Ital.]—362. The Virgin, the infant Saviour, and St. John the Baptist. 364. The Holy Family. 370. St. Michael vanquishing the Demon.

Entrance room to the right (Page 81.)

LUINI BERNARDINO (1460—1530). [Ital.]—Eight frescoes, representing subjects of the New Testament.

B.—Long Gallery. (Page 81.)

Divided into five compartments separated by arches.

ITALIAN SCHOOL.

(Comprising the First Compartment, a side room [*Petite Salle Italienne*, page 82], and the greater part of the Second Compartment.)

First Compartment, side room.

PERUGINO (the, 1446-1514)—426. A Holy Family.

MANTEGNA (1431—1506.)—252. Parnassus. 253. Wisdom conquering Vice.

CIMABUE (1240—1302)—153. The Virgin, Child and Angels.

GIOTTO (1276—1336)—192. St. Francis of Assisi receiving the Stigmata.

FRA FILIPPO LIPPI (1412—1469)—220. The Nativity.

TADDEO GADDI (1360—1366).—188. An Altar-piece.

GHIRLANDAIO (1458—1499).—201. Christ taken to Calvary.

LO SPAGNA (flourished in 1530).—403. Nativity of Christ.

Returning to the First Compartment.

JACOPO PALMA (1480—1548).—274. The Annunciation to the Shepherds.

TINTORETTO (1512—1594).—336. Paradise.

ANDREA DEL SARTO (1488—1530).—379. Charity.

LEONARDO DA VINCI (1452—1519).—458. St. John the Baptist. 460. The Virgin, Jesus, St. John, and an Angel.

TITIAN (1477—1576).—441. The Virgin, Jesus, St. Agnes and St. John. 439. A Holy family. 447. St. Jerome kneeling before a crucifix. 448. A session of the Council of Trent. 450. Portrait of Francis I. of France, 443. The Pilgrims at Emmaus. 439. The Virgin, Jesus, Sts. Stephen, Ambrose, and Maurice. 444. Christ between a soldier and an Executioner. 445. Jesus crowned with thorns.

CALBARO (1495—1543).—89. Psyche received in Olympus.

ANNIBAL CARRACCI (1560—1609).—134. A Fishing scene.

FRA BARTOLOMMEO (1496—1517).—57. The Virgin, St. Catherine of Siena, and other Saints.

BONIFAZIO (1500—1562).—75. The Holy Family, Magdalen, Sts. Francis and Anthony.

FRA GIOVANNI DA FIESOLE (1387—1455).—182. Crowning of the Virgin, miracles of St Dominic.

LUINI—231. Jesus asleep.

LORENZO DA PAVIA (flourished in 1513).—176. A Holy Family.

PERUGINO (the, 1446—1514).—428. St. Paul. 429. A Combat between Love and Chastity.

PAOLO VERONESE (1528—1588).—92. The Swoon of Esther. 99. The Pilgrims at Emmaus.

JACOPO DA PONTE (1510—1592).—296. Animals going into the Ark.

IL SALVIATI (1510—1563).—350. The Incredulity of St. Thomas.
 RAPHAEL SANZIO (1483—1520).—366. St John the Baptist in the Desert. 371. Portrait of Balthazar Castiglione. 373. Portrait of Joan of Aragon.

GIORGIO VASARI (1512—1574).—437. The Annunciation.

Second Compartment (Italian School continued).

CARAVAGGIO (1569—1609).—24. Death of the Virgin.

GUERCINO (1594—1666).—40. Lot and his daughters.

CANALETTI (1697—1768).—105. View of a Church at Venice.

LODOVICO CARRACCI (1555—1649).—141. The Virgin and Child appear to St. Hyacinth.

ANNIBALE CARRACCI (1560—1609).—119. Virgin with Cherries. 125. Resurrection of Christ. 134, 135. Fishing and the Chase.

LUCA GIORDANO (1632—1705).—191. Mars and Venus.

GUARDI (1712—1793).—209. 210. Festivals at Venice.

GUIDO RENI (1575—1642).—310. David contemplating the head of Goliath. 311, 312. The Annunciation and Purification. 316. Christ giving the keys to St. Peter. 321. St. Sebastian. 323. Hercules killing the Hydra of Lerna. 324. Hercules and Archelous. 326. Hercules on the Funeral pile.

CARLO MARATTA (1627—1713).—254. The Virgin contemplating Christ asleep.

SALVATOR ROSA (1615—1673).—344. A Battle-piece. 345. A Landscape.

SPADA (1576—1622).—400. Martyrdom of St. Christopher.

DOMENICHINO (1581—1641).—474. St. Cecilia. 477. The Triumph of Love.

SPANISH SCHOOL. (Second Compartment)

MURILLO (1618—1682).—540. Birth of the Virgin. 542. Virgin and Child. 546. Miracle of St. Diego. 547. Beggar-boy.

VELASQUEZ (1599—1660).—552. Portrait of Philip IV. of Spain.

ZURBARAN (1598—1662).—555. St. Peter Nolasque and St. Raymond of Peniafort. 556. Funeral of a Bishop.

GERMAN AND FLEMISH SCHOOLS.

Third Compartment.

RUBENS (1577—1640).—A Collection of 22 large allegorical pictures relating to Marie de Medicis, numbering from 435 to 454. for which see Catalogue (Ecole Flamande).

HEMSEN (Born in 1500).—200. Tobiah restores his father's sight.

HOLBEIN THE YOUNGER (1498—1554).—206. Portrait of Nicholas Kratzer, Royal Astronomer. 207. Portrait of Wm. Warham, Abp. of Canterbury. 210. Portrait of Thomas More (Lord High Chancellor). 212. Portrait of Sir Richard Southwell.

JUSTUS OF GERMANY (flourished in 1451).—258. An Altar piece in three compartments.

QUENTIN MATSYS (flourished in 1530).—279. A Banker and his wife.

MOR (1525—1581).—344. Charles the Fifth's Dwarf, with a dog.

BAKHUISEN (1631—1709).—5. A Dutch squadron.

REMBRANDT (1606—1669).—407. The Pilgrims at Emmaus.

GERARD DOW (1613—1680).—123, 124, 126, 127, 128. Dutch scenes of Domestic Life. 129. Reading the Bible.

VAN DYK (1599—1641).—138. The Virgin weeping over the body of Christ. 143. Portraits of the Children of Charles I. 147. Portrait of Francis de Moncada. 151. Portrait of the Duke of Richmond. 152. Portrait of Van Dyk.

HOBBEA (flourished in 1636).—205. Landscape.

VAN OSTADE (1610—1683).—369. His Family. 376. A Halt before an Inn.

WOUWERMAN (1620—1668).—572. A Cavalry Charge. 576. A Halt of Troopers.

Fourth Compartment.

BEHAN (1500—1550).—14. Passages from the Life of David (Table picture).

BERGHEM (1624—1683).—18. Landscape with Cattle.

PHILIPPE DE CHAMPAIGNE (1602—1674).—77. Jesus celebrating the Passover. 94. Portraits of Mansard and Claude Perrault.

CUYP (1605—1672).—104, 105, 106. Landscapes.

RUBENS (1577—1640).—459. Elizabeth of France, daughter of Henry IV.

VAN DER HEYDEN (1637—1712).—202. View of the Town-house at Amsterdam.

METSU (1615—1658).—292. The Market at Amsterdam.

PAUL POTTER (1625—1660).—399, 400. Landscapes with Cattle.

REMBRANDT (1606—1669).—404. The Angel Gabriel quitting Tobiah. 412, 413, 414, 415. Portraits of himself.

RUYSDAEL (1630—1681).—472, 473. Landscapes.

TENIERS (1610—1694).—511. St. Peter denying Christ. 512. The Prodigal Son. 513. Works of Charity. 514. The Temptation of St. Anthony. 518. Interior of a pot-house. 523. The Player on the Bag-pipe.

Fifth Compartment.

BLOEMAERT (1564—1647).—31. The Adoration of the Shepherds.

VAN DER MEULEN (1634—1690).—38. 302. Military pieces. 299. An Encampment.

WYNANTS (1600—1670).—579. A Landscape.

PHILIPPE DE CHAMPAIGNE (1602—1674).—Several portraits. 89. His own.

VAN DYK (1599—1641).—137. Adoration of the Virgin.

REMBRANDT (1606—1669).—405. The Good Samaritan.

C.—The French School. (Page 81.)

First Room (entered from the Rubens Collection).

CLOUET (1500—1589).—107. Portrait of Charles IX., of France. 109. Portrait of Francis I., of France.

COUSIN (1500—1589).—137. The Last Judgment.

DUBOIS (1543—1614).—190. Chariclea undergoes the Trial by Fire.

FREMINET (1567—1619).—211. Mercury commands Æneas to abandon Dido.

Second and Third Rooms (Le Sueur Gallery).

LE SUEUR (1616—1655).—525 to 548. The history of St. Bruno 549 to 566. Others of the same master (See Catalogue).

Fourth Room (the Joseph Vernet Gallery).

VERNET (1614—1789).—592 to 606. Ports of France.

Fifth Room (Page 81).

CLAUDE LORRAIN (1600—1682).—224. David consecrated by Samuel. 225. Ulysses restores Chryseis to her father. 227. A Sea-port. 231. The Ford.

BON BOULLONGNE (1649—1716).—33. Hercules vanquishing the Centaurs. 41. St. Protas beheaded. 42. Martyrdom of St. Peter.

LA HYRE (1606—1656).—286. The Virgin and the Child. 287. Jesus appears to the Three Maries.

JOUVENET (1644—1717).—297. The Miraculous Draught of Fishes 300. The Feast in Simon's House.

MIGNARD (1610—1595).—351. An Ecce Homo. 352. The Virgin in tears. 357. Neptune offering his Wealth to France. 360. Mignard's portrait.

POUSSIN (1594—1665).—421. The Philistines stricken with Pestilence. 422. The Judgment of Solomon. 426. The Blind men of Jericho. 428. Christ institutes the Sacrament. 440. A Bacchanal. 447. Poussin's portrait.

PUGET (1643—1707).—463. Portraits of artists of Louis the Fourteenth's time.

RIGAUD (1659—1743).—475. Full-length portrait of Louis XIV. 476. Full-length Portrait of Philip V., of Spain. 478 Portraits of Rigaud's mother (one canvass).

Sixth Room (Salon Denon, page 82).

CH. LEBRUN (1619—1690).—70, 71, 73, 74. Four large paintings relating to Alexander the Great; Passage of the Granicus; Battle of Arbela; Alexander meeting Porus; his entry into Babylon.

Seventh Room (leading to landing-place C. page 81).

BOUCHER (1704—1770).—25. Venus ordering Vulcan to forge arms for Æneas.

ANT. COYPEL (1661—1722).—143. Athaliah driven from the Temple. 146. Esther before Ahasuerus. 147. Rebecca and Eliazar.

DESPORTES (1661—1743).—164, 165, 166. Hunting-scenes.

GERARD (1770—1837).—235. Entry of Henry IV. into Paris in 1594.

GREUZE (1725—1805).—260. The Village Bride. 261. The Father's Curse. 262. The Punished Son, 263. The Broken Pitcher.

LETHIERE (1760—1832).—321. Brutus condemning his Son to Death.

J. B. VANLOO (1684—1745).—324. Institution of the Order of the Holy Ghost by Henry III.

CARLE VANLOO (1702—1765).—329. A Halt during the Chase. 330. Portrait of Queen Maria Leczinska.

LEOPOLD ROBERT (1794—1835).—493. Reapers in the Pontine Marshes. 494. Return of Pilgrims from the Madonna dell'Arco.

ODDRI (1686—1755).—387. A Wolf Hunt. 388. Dog watching ad Game.

D.—Salle des Sept Cheminées. (Page 82).

DAVID (1748—1825).—148. Leonidas at the Thermopylæ

9. The Sabine Women. 159. Portrait of Pope Pius VII.

GERICAULT (1791—1824).—242. The Raft of the *Medusa*

3. Cavalry officer of the Guard.

GRANET (1775—1849).—256. Church of St. Francis at Assisi.

GROS (1771—1835).—274. Gen. Bonaparte visiting the Plague-ricken at Jaffa. 275. The Battle field of Eylau.

GUERIN (1774—1833).—279. Phædra and Hippolytus.

GIRODET.—275. Endymion asleep. 252. Burial of Attala.

PRUDHON.—458. Assumption.

GÉRARD.—236. Cupid and Psyche.

E.—Salle Henri II. (To the left on entering, page 88)

This room contains several uncatalogued paintings among which we may notice flowers by Van Spændonek, two Oriental interiors by Carle Vanloo, Cupids by Boucher, etc.

F.—Salle des Séances, containing the *Collection Lacaze*, (page 88). It has a separate Catalogue.

G.—Musée des Dessins (opposite, page 87).

The Drawings exposed here are marked with the names of the artists, and are mostly studies.

The principal entrance to the museums is by the Pavillionully, to the left on entering (1). Leaving the stairs to hisght unnoticed, the visitor will enter the

Musée des Antiques by the *Salle des Caryatides*, so called from four colossal caryatides by Jean Goujon. On leaving this, a door at the further end opens into a long gallery, at the end of which stands the celebrated *Venus Victrix* of Milo. From this we pass directly to a parallel gallery, remarkable for a colossal statue of Melpomene, in front of which there is a fine mosaic pavement in compartments, the central one antique, representing Victory, the others modern, personifying the Nile, the Po, the Danube, and the Dnieper. These two galleries, forming part of the old Louvre of Charles V. (1380), were inhabited by his consort, Jeanne de Bourbon, and lead at the other end to the *Salle de Diane*, the ceilings and tympan of which record the mythology of that Goddess. The *Rotunda* introduces us to another suite of rooms, once occupied by Anne of Austria, and now called the *Salle des Saisons*. The ceilings of the five rooms composing this suite are richly gilt, and divided into compartments painted by Meynier, Mauzaisse, and Barthélemy, and representing: 1, Prometheus giving life to man

(1) Complete catalogues of all the museums of the Louvre may be had on the spot. See also *The Galleries of the Louvre*, by Henry O'Shea, price 5 fr., at the Galignani Library.

by the aid of the heavenly fire; 2, Justinian delivering his code of laws to Rome; 3, Subjects relating to Apollo and Diana; 4, Minerva displaying the olive-branch as the fruit of Victory; a finely-carved wooden door with fleur-de-lys escutcheons, and bearing the date 1658, adorns the wall opposite the window; 5, Various passages from the early history of Rome. A gallery has recently been opened devoted entirely to copies in plaster of masterpieces of antique statuary contained in the Louvre.

We must now return to the Rotunda, and, passing through one of the doors to our left, ascend the staircase C to the second landing-place, where a few steps more lead to A or B (see second plan, page 72). Here we shall see a variety of Etruscan vases, dishes, and sarcophagi, forming part of the Campana museum. The steps A usher us into the

Salle Ronde, containing a fine mosaic pavement and exquisitely sculptured white marble vase. The ceiling, painted by Couder and Stouf, represents, in the central compartment, the fall of Icarus; in the four lateral compartments respectively: Hercules strangling Antaeus; Æolus mastering the Winds; Vulcan shewing Thetis the arms made for Achilles; and, lastly Achilles invoking the aid of the Gods against the Scamander and Simois. This room leads to two different series of museums: the first is entered by a pair of beautiful gates of wrought steel, transported hither from the palace of Maisons, and which open to our right into the

Galerie d'Apollon.—Commenced under Charles IX., and completed under Henry IV. by Chambiche, Fournier and Plain. Destroyed by fire on the 6th of February 1661; it was rebuilt that very year, decorated by Errard, and painted by Lebrun. Louis XIV. having turned both his attention and treasures to Versailles, the *Galerie d'Apollon* was forgotten, and during the following century divided into apartments, where the Royal Academies, and especially that of Sculpture and Painting, held their sittings. In 1747 and 1748 the paintings of several living artists were exhibited there; in 1756 the gallery had become the studio of Vanloo; and in 1787 it became a picture-gallery. It was not until 1851 that this saloon was re-opened to the public. The Gallery is 184 feet in length and 28 feet in breadth, and has a balcony commanding a beautiful view of the Seine. The last door towards the Seine gives access to the *Salon Carré*. The panels of the false doors opposite the windows are charged with attributes of the Arts and Sciences, Navigation, etc.; on the walls are seen in Gobelins tapestry, the portraits of the artists who at various periods contributed to the construction and decoration

the Louvre. Between the central windows we see medallions with portraits of Philippe Auguste and Francis I. The windows are crowned with other allegorical figures, arabesques and cutcheons. The walls are profusely gilt, and the arched ceiling rests upon a frieze adorned with L's and fleurs de lys. This splendid gallery now contains a rare and costly collection of enamels of Bernard de Palissy, vases of agate, jasper, and other precious stones, curious articles of Japanese manufacture, jewels, &c., arranged in three magnificent glass stands on tables, beautifully carved, of the time of Louis XIV., as the escutcheons with *fleurs de lys*, and the motto, *Nec pluribus impar*, denote. There are other stands along the wall and opposite.

A door at the further end opens into the

Salon Carré, the ceiling of which is white and gold, with aryatides, and genii representing the Arts; the names of the most celebrated artists are inscribed on the frieze. The choicest specimens of the treasures for which the Louvre is so celebrated, are placed here, among which are the Feast of Cana, and Mary anointing the feet of Jesus, both by Paolo Veronese, Charles I. of England by Vandyck, and the *Assumption* by Murillo, bought in 1852, at the sale of Marshal Soult's gallery, for the sum of 615,300 fr.

A door to our right gives access to the *Salle Duchâtel*, a room containing eight frescoes by Luini (1500), brought over from Milan, and the Duchâtel collection of paintings, among which is *La Source*, by Ingres. The vestibule of this room opens upon the stairs B, and contains another series of Etruscan antiquities belonging to the *Musée Napoléon III*. Returning to the *Salon Carré*, we find to our right

The *Musée des Tableaux des Ecoles Italiennes, Flamandes et Françaises* occupying the Long Gallery and a series of adjoining rooms. The Gallery is 1,322 feet in length, and 42 in width; the pictures comprise three schools, viz.: the French, 700; the Flemish and German, 620; the Italian and Spanish, 585. (See pp. 74 to 76.) Only the works of deceased masters are admitted into this gallery, which was chiefly formed by Napoleon, and enriched with the master-pieces of Europe; this gallery is one of the finest in the world.

From the *Galerie de Rubens* a door opens into the

Ecole Française, the first room of which contains specimens of French paintings of the 14th, 15th, and 16th centuries. The two following rooms are entirely devoted to the works of Lesueur. The fourth room contains the celebrated sea-ports of Joseph Vernet. A passage leads hence to a large hall comprising the master-pieces of the French schools of the 18th and 19th centuries. Adjoining this is the

Salon Denon, a splendid and lofty hall containing four large pictures by Lebrun. Large folding-doors give access to the

Salle des Etats, lately filled with paintings. It is a hall 42 mètres long, 21 wide, and 16 high, lighted by three rows of windows. A gallery, supported on gilt columns, runs round the greater part of it. On State occasions (see p. 69), the Throne was placed at the entrance to the gallery, which was then closed. The gallery was reserved for the Empress, the Imperial Princesses, and their suites. The ceiling, by Muller, represents Civilisation enlightening the world. At her sides there are Justice and Force, the Genius of Law, and Philosophy. France is seated on a throne between Abundance and Generosity. Behind stands Prudence, holding the national flag, protected by Vigilance and Patriotism. Below genii present Algeria to France, and History writes the national annals. Further on there are genii presenting to the world Literature, Science, the Arts, and Religion; near the latter are Joan of Arc, (personifying female heroism), Devotion, Charity, Misery, and Sorrow finding consolation in prayer, Tradition receiving the Scriptures, and Sacred Music. The left side is devoted to Labour, Agriculture, Arts, Science, Poetry, Meditation, Manufactures, Commerce. Below is War, and at the other end there are symbols of Peace. Over the entrance opposite the gallery is an equestrian statue of Charlemagne, before whom a procession passes, and over the other is one of Napoleon I., with groups of veterans, young men, and the Arts.

From the *Salon Denon* we enter another hall, in which the series of the French School is continued. This leads to the landing-place C, where a door to our right admits us to the

Petite Salle Italienne, containing choice works of many of the first masters of Italy. We may now either re-enter the Long Gallery by this room, or return to the landing-place C, and thence by the stairs A to the *Salle Ronde*, in order to view the second series of museums, commencing with the

Salle des Bijoux, in which we find another and richer section of the Campana collection, viz., the Etruscan, Roman, and Greek jewellery. Next to this is the

Salle des Sept Cheminées (1). The ceiling is beautifully decorated with gilt arabesques on a white ground, and colossal genii in stucco; ten medallions contain the busts of Gros,

(1) It was here Henry IV. died, after being stabbed by Ra-vaillac. At that time it was composed of several rooms, one of which is marked in the old plans of the palace with the words: *Chambre où mourut Henry IV.*

David, Girodet, Gérard, Guérin, Percier, Prudhon, Chaudet, Géricault, and Granet, whose masterpieces are in this room.

Crossing it diagonally, we enter the former

Musée Napoléon III., containing a portion of the Campana collection, and antiquities brought over from Syria by L. Ernest Renan, from Macedonia and Thessaly by M. Henzey, and from the North of Asia Minor by M. Perrault. The description of these rooms is briefly as follows :—1st room : antique pottery from Judea, Cyprus, and Rhodes ; 2d : Etruscan and Roman pottery ; 3d : grey vases of the primitive period ; 4th : tombs, sepulchral urns, &c., in the centre the “ Lydian tomb ” in terra-cotta ; 5th : Corinthian vases found at Cæri in Etruria ; 6th : Vases found in Magna Græcia ; 7th : the same series continued ; 8th : red vases with painted subjects, Greek and Etruscan ; 9th : glass, frescoes from Pompeii, sent by the late Francis I. of Naples (1).

To our left a suite parallel to this commences with the

Musée Egyptien, most of the antiquities in which are the fruits of the French researches in Egypt. Valuable Egyptian vases, human mummies and those of animals, some MSS. in fine preservation, and palettes on which the colours still remain, will be remarked. Seeds, and even fragments of bread, found in the tombs of Egypt, are collected here. Glass cases occupy the embrasures of the windows, containing minute articles. Cloth of various kinds, brooms, musical instruments, walking-sticks, a crutch shod with iron, shoes, toilet-cases, mirrors, needles, and elegant spoons, all of the earlier periods of Egypt, find a place in this most interesting museum. Here are also the weights and measures of the Phileterian system, mentioned in the Scriptures, and some curious Egyptian loadstones, nicely balanced, so as to answer the purpose of a magnetic needle.

La Salle du Trône is next entered ; its magnificent ceiling is divided into nine compartments, painted by Gros. Six of these represent the busts of Pericles, Augustus, Leo X., Francis I., Louis XIV., and Charles X., with scrolls, bearing the names of the celebrated writers of their age. The centre compartment represents Glory supported by Virtue, with scrolls bearing the names of celebrated French statesmen, warriors, and writers. In the eighth is Truth, assisted by Time, receiving the protection of Wisdom ; in the ninth, Victory holding the reins of two fiery steeds ready to draw the chariot of Mars ; Peace offers him a bridle, the emblem of moderation. The

(1) On the ground-floor of this side of the court are studios not shown to visitors without an order from the Director.

ceiling rests on white marble Corinthian columns; in the centre of the floor is a fine mosaic. Mummies and Egyptian sarcophagi stand all round. We now enter the

Musée Grec et Romain.—Here we have the series of antiquities found in ancient Etruria and the south of Italy, but chiefly in Greece. The collection occupies four rooms, and is exceedingly choice. The visitor's attention will be attracted by the unusual size of a great number of the vases, particularly those on the marble tables, and to the high state of preservation of most of them. The wealth and refinement of Herculaneum and Pompeii are represented here, and even most of the utensils of domestic life may be seen in these cases. A collection of glass vases, another of bronze instruments, and another of cameos and gems, will not escape the visitor's attention. On the mantel-piece of this room stands the bust of the late lamented architect Visconti, who furnished the designs for the completion of the Louvre. The last-mentioned room opens into the *Salle des Sept Cheminées*.

The visitor must now retrace his steps to the *Musée Egyptien*, which ends at the landing-place of a Corinthian staircase at the south-eastern angle of the Palace. It leads down to the *Galerie Egyptienne* (see p. 89); but it is far preferable to enter, by the second door to our left, the celebrated colonnade of Claude Perrault, and obtain an advantageous view of St. Germain-l'Auxerrois (see p. 124).

The first door on the same side gives access to five rooms, the first three of which severally bear the names of *Chambre d'Anne d'Autriche*, *Chambre à coucher de Henri IV.*, and *Salon de Henri IV.* The elaborate carving and gilding of the ceilings and wainscoting is remarkable.

In the first room there is a portrait of Louis XIII., by Philippe de Champaigne, and a modern one of Anne d'Autriche opposite. The second room contains full-length portraits of Marie de Medicis and Henry IV.; here also we see an alcove where that prince used to sleep. The next room has a full-length picture of Henry II., and in the centre a silver statue of Abundance, life size by Chaudet, and cast by Cheret in 1806. The fourth, the ceiling of which is emblazoned with the arms of the Bourbons, flanked with the initials of Louis XVIII. and Charles X., and displaying two medallions with the portraits of those princes, and the legends *Trocadero* and *Alger*, under each respectively, was arranged by order of Napoleon III. so as to form a museum of valuable articles having belonged to the kings of France, from Dagobert down to the last of the Bourbons; while the fifth, on the same principle, was filled with similar

articles recalling to mind the glories of the Bonaparte dynasty. These five rooms were called the *Musée des Souverains*; their valuable contents have now been dispersed among other museums, and little more remains of this noble conception at the bare walls. The hall of the Bourbons has but lately received a most valuable collection of snuff-boxes, set in diamonds or adorned with miniatures, a munificent legacy left to the Louvre by M. and Mme. Lenoir. The glass presses along the walls still contain a collection of caskets that had belonged to Marie Antoinette, and a few robes of the Order of the Holy Ghost: a silver statue of Henry IV. as a child, by Bosio, occupies the centre of the floor. The *Salle de l'Empereur*, the ceiling of which bears the name of Napoleon I. and his principal victories, has nothing left but a silver statue of the hero in his youth, when he was still a pupil of the School of Brienne.

From this suite we enter three rooms called the *Musée de la Colonnade*, in one of which a collection of Etruscan and Mexican antiquities deserves attention.

Arriving at the north-east staircase, we find to the left a series of seven rooms, formerly occupied by the *Collection Landish*, bequeathed in 1838 to Louis Philippe by F. H. Landish, Esq., of Duxbury Hall, Lancashire, but sold by auction in 1850, together with one called the *Galerie Espagnole*. Subsequently these rooms were devoted to engravings, the plates of which are the property of the Louvre, from which, by the sale of copies, it derives an income. These rooms are now filled with the interesting

Collection Sauvageot, thus called after a distinguished antiquarian, who left it by will to the Louvre in 1856. It is valued at a million of francs, exclusively of many articles added to it. The antechamber contains various statues and groups executed in terra-cotta after the manner of Luca della Robbia; in the first room of the suite we find Italian crockery of the same period and school, viz., plates, dishes, &c., adorned with painted figures. This series is continued in the second room. In the third we find specimens of Bernard Palissy's earthenware. In this the various subjects and devices are in relief. The fourth contains bronzes, such as statuettes, embossed dishes, cups, &c., besides two bronze bas-reliefs in compartments, representing the Italian campaigns of 1515 and 1544; the fifth, specimens of Venetian glass, flasks, cups, beakers, &c., and a mosaic by Fasolo, representing the Lion of Venice; the sixth, carved wood, such as delicate trinkets, medallions, &c.; and the seventh, carved ivory, statuettes, dyptics, furniture, with an altar-screen,

dating from 1389, and brought hither from Poissy, all ivory minutely carved in 69 compartments, representing subjects taken from the New Testament.

If, before visiting this collection, we go up a narrow staircase to our right in the anteroom, we find, to our left, the

Salles neuves, three rooms chiefly containing, besides a few choice specimens of the Dutch and Flemish Schools, by Rubens, Van Ostade, Van der Poel, &c., the masterpieces of the late Delacroix, Heim, Ingres, H. Vernet, Delaroche, Ary Scheffer, &c., recently removed from the Luxembourg Palace, and not yet catalogued with the French school. On leaving this, we enter the

Musée de la Marine, which fills a suite of 11 rooms. In the first we perceive an excellent model of the country around Luxor, where the obelisk of the Place de la Concorde stood. It gives an accurate idea of the operations of shipping the obelisk (see p. 92) and raising it on its pedestal in Paris. Above this, on the wall, is an inscription placed there by the English residents in France, commemorating the heroic endurance of Lieut. Bellot, of the French navy, who perished in the Arctic expedition of 1853 sent in search of Sir J. Franklin. Models of Brest, Lorient, Toulon and Rochefort are in the 2d, 3d, 8th, and 11th rooms, executed on a large scale and with great nicety. In the 2d is the model of the three-decker *Valmy*, executed in ivory and ebony. In the 4th, the model of the three-decker *l'Océan*, six metres in length. In the 6th room is the bell of Fort St. Jean d'Ulloa, pierced through with cannon-shot, and in the centre, an obelisk, bearing the relics of the ship of M. de La Pérouse, discovered and brought to France by an Englishman, Capt. Dillon; in a glass press we see a letter addressed by La Pérouse to one of his friends just before his departure from Brest in 1785; there is also the trunk of a tree, found at Botany Bay, bearing the epitaph of one of La Pérouse's chaplains. In the 7th, on a stand there is the model of the *Belle-Poule* frigate, which brought over the remains of Napoleon I. from St. Helena in 1840. In the 10th are geographical globes, sextants, and other instruments used in navigation. The 11th room contains a beautiful model of the state galley of Louis XIV.; the walls are decorated with the admirable gilt bas-reliefs which ornamented the original. Here is also a model of the gorgeous man-of-war, the *Louis XV.* The next rooms contain very fine models of ironclads, monitors, torpedo-boats, steam-yachts, and troopships, and of many other men-of-war of modern architecture. From these rooms we enter the

Musée Ethnographique, consisting of six rooms, the first

f which contains a collection of weapons used by the nations of Central Africa. In the 2d there is a New Zealand iroque. The 3d contains a collection of arms and ornaments used by various barbarous nations. In the centre of the room is a model of the temple of Jagganatha, or Juggernaut, in India. In a passage to the right, called the *Galerie des Pirogues*, there is a collection of models of boats used in Arabia, India, China, Oceania, and America. The fourth, fifth, and sixth rooms, to the left on entering, are devoted to Chinese art and manufactures. Here we see junks, bedsteads, various objects of worship, and household utensils. The specimens of Chinese porcelain are numerous and elegant; there are besides a model of a Chinese burial, also boxes, furniture, paintings, amulets, coins, carved chessmen, dresses, utensils, trinkets, &c., partly brought over by M. de Lagrenée, and partly sent from Canton by Admiral Rigault de Genouilly.

The room that comes next contains a colossal plaster model of the Suez Canal and the adjoining country in relief, with accompanying illustrations in water colours on the walls. Here also, to the right on entering, we see a gorgeous altar dedicated to the God Wen-chang, whose prepossessing figure sits above; and, at the opposite end of the room, the Goddess Kang, in a beautifully carved wooden chapel. The two following rooms, containing drawings, are only open on Saturdays from 2 to 4, when they are also accessible by the staircase adjoining the *Salle des Bronzes*. (See p. 88.)

Returning to the first floor by another staircase, we may visit the *Collection Sauvageot* by following the suite of rooms to our right, which form part of the

Musée des Dessins, one of the most valuable and extensive collections of works of this kind in existence, consisting of 14 rooms, and comprising 36,000 specimens, of inestimable value, of the great masters of all schools. Many precious specimens of the pencils of the first Italian, Flemish, French, Dutch, and Spanish artists are here exhibited. The visitor will find choice subjects due to the talent of Poussin. Lesueur, Claude Lorraine, Teniers, Rubens, Van Dyck, Albert Durer, Rembrandt, Cuyp, Holbein, &c.; beautiful miniature portraits of historical interest, and other portraits, groups, and views executed in pencil, Indian ink, &c. In the last five rooms the chalk drawings are arranged under glazed frames on inclined desks. These rooms were formerly those reserved for state purposes, and under Charles X. were used for the reception of the Chambers before the opening of the legislative session. The first of the suite was formerly an antechamber, and has no decorations; the second was the *Salle des Confé-*

rences ; the ceiling, painted by Mauzaisse, represents Divine Wisdom giving laws to kings and legislators. The ceiling of the third, the *Salle du Comité du Contentieux*, represents Law descending upon earth, by Drolling. The fourth is the *Grande Salle du Conseil*, the ceiling of which, by Blondel, represents France receiving the charter from Louis XVIII. It is surrounded by eight allegorical and as many historical compartments. The fifth room, of the time of Henry II., has a richly decorated ceiling : History recording the events of the battle of Bouvines ; it is surrounded with allegorical figures, by Blondel.

The landing-place which follows opens into the

Salle des Bronzes, once the Chapel of Henry IV., and now adorned with a magnificent pair of gates of wrought iron brought from the Château de Maisons. This spacious hall now contains a portion of the *Collection Campana*, purchased from the Papal Government, and now arranged in various parts of the Louvre ; it was formerly called the *Musée Napoléon III.* It comprises 11,835 articles, of which the metal portion only, of Greek and Roman origin, is displayed here, together with various Roman antiquities found at Notre-Dame d'Alençon, near Brissac (Maine et Loire). Two lateral presses contain metal vessels, chandeliers, statuettes, knives and two-pronged forks, and swords, helmets and other pieces of armour, spear-heads, &c. The presses along the walls contain other articles of the same nature, besides an oval bell, a Roman steelyard, lamps, &c. Colossal busts and statues, mostly of bronze, are arranged round the room. But the most interesting is the central stand, containing bronze trinkets, statuettes, lamps, &c., chiefly of Etruscan manufacture, though a few are Greek or Roman.

On leaving this, a door to our right gives access to the

Salle des Séances, a vast saloon of Corinthian architecture, with a gallery running all round, and roofed with dulled glass. It is sumptuously gilt, and now contains the

Collection Lacaze, left by will to the Louvre, in 1869, by a distinguished amateur of that name. It contains 275 valuable pictures of the French and Italian, but chiefly of the Flemish schools. Adjoining it, is the

Salle Henry II., the ceiling of which, richly embossed, is painted by Blondel in three compartments. The central one represents Jupiter pronouncing judgment on the relative advantages of the creations of Neptune and Minerva ; the other two compartments are allegorical of Commerce and War. The paintings exhibited here are of the French school. We now re-enter the *Salle des Sept Cheminées*, whence we may return to the grand staircase by the *Salle Ronde*.

Passing to the galleries on the ground floor, often closed till one o'clock, the first we find to our left on entering the court is the *Musée de la Sculpture Moderne*, arranged in five halls, and remarkable for many master-pieces of the French school, with a few by foreign artists. The room on the left, the *Salle Coyzevox*, contains Marie Adelaide of Savoy, as Diana, and a splendid tomb of Cardinal Mazarin. The *Salle du Puget*, is the celebrated Milo of Croton by that artist; also a marble group representing Perseus delivering Andromeda, and a small bronze model of the equestrian statue of Girardon, which formerly stood in the Place Vendôme; there is also a foot of the statue itself (see p. 91). The *Salle de Coustou* has statues of Louis XV., Maria Lescinska, Queen of France, and four bas-reliefs in bronze, by Desjardins. In the *Salle de Houdon* we see Psyche, by Pajou; Diana in bronze, by Houdon; the bust of Buffon, by Pajou; and that of Madame Dubarry, by the same. The last, the *Salle de Chaudet*, contains Love and Psyche, by Canova; and the colossal bust of Napoleon I. by Bartolini.

Further on, in the north-eastern portion, is the *Galerie Assyrienne*, consisting of six rooms, and a vestibule on the northern ground floor, and containing valuable relics of Assyrian sculpture brought to light in the vicinity of Nineveh, through the exertions of M. Botta, French consul in Syria. Colossal winged bulls flank the doors of the second room. The bas-reliefs, which occupy the lateral walls, are interesting as showing the costumes, weapons, and vessels of the remotest ages, the manner in which they were laden, and their clumsy oars. The cuneiform inscriptions, taken from the palaces of Sardanapalus, Nimrod, Taimanassac, and Jehu, the small seals engraved on agate and jasper, are worthy of attention. The 3d room contains Greek haut-reliefs, a vase discovered at Pergama, and the great Amathusian vase, 10 metres in circumference, from Cyprus. The vestibule which follows is filled with plaster-casts. The 5th contains sarcophagi, &c., from Nineveh, and the 6th, valuable specimens of Greek sculpture from the Parthenon, Delos, &c. At the extremity of the Assyrian gallery are three rooms recently opened, containing relics of statuary and architecture from Asia Minor. The greater part of the specimens here were donations from Barons Gustave and Edmond de Rothschild, comprising a number of fragments of the temple of Artemis-Leucophrys at *Magnesia ad Mæandrum*.

In the south-eastern portion is the *Galerie Egyptienne*, a lofty hall filled with colossal Egyptian statues, sphynxes, bas-reliefs, paintings, and other

curiosities. The visitor will particularly remark the bas-reliefs which adorned the pedestal of the obelisk of Luxor. The adjoining vestibule, which is filled with specimens of Egyptian pottery, a figure of the sacred bull, &c., communicates to the left with a passage containing a number of Roman antiquities, such as busts, inscriptions &c., found in Algeria. Ascending the staircase, which leads to the *Musée des Souverains*, we perceive on the walls five large copies of Egyptian paintings. In the southern wing is the

Musée de la Sculpture de la Renaissance, composed of eight rooms. In the first, to the left on entering, besides the casts of the tombs of Charles and Mary de Bourgogne, the visitor will remark the cast of a stupendous chimney-piece of the *Salle du Sénat* at Bruges, of the most elaborate workmanship. Returning to the anteroom, we find on the opposite side two rooms filled with Jewish sculpture brought from Palestine, with a few sarcophagi of the early Christian period. Here we find a recent addition of some importance : the stele of Mesha, King of Moab, who lived nine centuries before Christ. The anteroom, to which we return, now opens into the *Salle Jean Goujon*, which contains specimens of sculpture by that artist ; among which is his masterpiece, Diana de Poitiers (the favourite of Henry II., who, at the age of 47, captivated the youthful king) represented as Diana Venatrix. We also see a fine group of four angels carved in wood by Germain Pilon. Next comes, to the left, the *Salle des Anguier*, where the most conspicuous object is the pyramidal monument to Henri de Longueville. Here are also bronze statues of Louis XIII., Anne d'Autriche, and Louis XIV. in his boyhood, by Guillain, a bronze statue of Fame, by Berthelot, and Francheville's masterpiece, the four bronze figures, representing as many conquered nations, that formerly adorned the equestrian statue of Henri IV., on the Pont Neuf. There are also some fragments of the statue itself, which was of colossal dimensions (see p. 149). Returning to the *Salle Jean Goujon*, we enter the *Salle de Michel Ange*, containing the bronze bas-relief of Diana with the stag by Benvenuto Cellini, which adorned the Château d'Anet (see p. 183). From this we pass, through a magnificent marble portal, of Corinthian architecture, which recently adorned the Stanga palace at Cremona, into the *Salle de Michel Colombe*, which contains a beautiful alto-relievo of white marble, by that artist, representing St. George killing the dragon. There is also a statue of Louis XII. by Demugiano.

All these museums are public daily, Mondays excepted, from 10 to 4 in winter and 9 to 5 in summer, at 4 on Sundays ; (those on the ground floor not before 11 a.m.) ; to artists



VENDÔME COLUMN



THE OPERA



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daily, Sundays and Mondays excepted, from 9 a.m. to 5 p.m. in summer, and 10 to 4 in winter. For permission to study apply by letter to "*Monsieur le Directeur des Musées, au Louvre.*" The visitor, on leaving, should enter the

RUE DE RIVOLI, which runs from the Place de la Concorde to the rue St. Antoine, a distance of 3146 metres (2 miles), through part of the ground once occupied by the orchard of the convent of the Feuillants.

In the PLACE DE RIVOLI, stands the bronze equestrian statue of Joan of Arc, by Frémiet, erected in February, 1874.

At No. 224 is the Galignani Library, where the daily English and American newspaper, *Galignani's Messenger*, so well known throughout the Continent, is published (20 centimes a number). Most of the houses in this part of the street are public hotels; at No. 228 is *Meurice's*, almost as well known as the rue de Rivoli itself.

Facing No. 230 a marble slab marks the site of the *Salle du Manège*, or Riding-school, in which the sittings of the Constituent Assembly, Legislative Assembly, and National Convention were successively held during the French Revolution, and in which the first Republic was founded on the 21st September, 1792.

At the corner of the rue Castiglione is the *Continental Hotel*, the most sumptuous and one of the largest establishments of the kind in Paris.

The rue de Castiglione leads to the octagonal

PLACE VENDÔME, originally called *Place des Conquêtes*, and then *Place Louis le Grand*. The buildings were originally intended for the Royal Library, the Mint, &c.. In the middle formerly stood a colossal equestrian statue of Louis XIV., in bronze, by Girardin and Keller, erected in 1669, but demolished on August 10, 1792; the bronze figures that ornamented its base are to be seen in the *Musée de la Renaissance*.

COLONNE VENDÔME, erected by Napoleon, to commemorate the success of his arms in the German campaign of 1805. This column, 135 feet high, by 12 in diameter, is an imitation of the pillar of Trajan at Rome, on a scale larger by one twelfth. This magnificent monument, a memorial of the past glories of France, was brutally thrown down by the Communists on the 16th of May, 1871, just five days before the Versailles troops entered the city. It has now been reconstructed with the old fragments, those lost having been reconstituted from the original models. The pedestal, a masterpiece of composition, is 21 feet in height, and 20 in breadth. The total weight of the bronze, from guns taken from the enemy, is 150,000 kilos. The statue of Napoleon I.

in Roman Imperial costume was set up in December, 1873. Further west is the

ÉGLISE DE L'ASSOMPTION, 369, rue St. Honoré.—Formerly belonging to a convent of *Dames de l'Assomption*, now converted into schools.

The Ministry of Finance, burnt down by the Commune, occupied the site of the block of houses fronting the Rue de Rivoli, from the Rue Castiglione to the Rue Cambon.

SECOND WALK.

This walk comprises the 16th arrondissement, with a fraction of the 8th. The visitor will commence it by the

PLACE DE LA CONCORDE, or DE LOUIS XV., which was, till the reign of that King, a waste, irregular space. After the peace of Aix-la-Chapelle, the Municipality obtained leave of Louis XV. to form a square here, adorned with a statue in his honour. The works, conducted after the designs of Gabriel, were not finished until 1772. The two fine marble groups, by Coustou, jun., representing restive horses checked by grooms, which stand at the entrance of the Champs Elysées, were brought hither from Marly in 1790, like their counterparts opposite, by Coysevox, at the western entrance of the garden of the Tuileries. The square is enclosed with balustrades, terminating in the basements of eight colossal statues of the chief provincial cities, viz. Lille (destroyed by the cannon during the fighting on May, 23d, 1871, but now replaced) and Strasburg, by Pradier (which, in memory of the cession of the town to the Germans, is adorned with funereal emblems); Bordeaux and Nantes, by Calhouet; Marseilles and Brest, by Cortot; Rouen and Lyons, by Petitot. In the centre of the square stands the

OBELISK OF LUXOR.—This magnificent relic of ancient Egypt is one of two obelisks that stood in front of the great temple of Thebes, the modern Luxor, where they were erected, 1550 years before Christ, by Rhamses III., of the 18th Egyptian dynasty, better known in history as the great Sesostris. These two monoliths were given by Mehemet Ali, Viceroy of Egypt, to the French government, in consideration of the advantages conferred by France on Egypt in aiding to form the arsenal and naval establishment of Alexandria, but only one was removed (1).

(1) The operation of transporting this monolith to France, which took three years (from 1831 to 1833) to complete, will be best understood by inspecting the excellent model of the country around Luxor in the *Musée de la Marine* at the Louvre, which gives an exact idea of the road made to the Nile, the vessel constructed at Toulon for the purpose, &c. (see p. 86). The erec-



PLACE DE LA CONCORDE.



PALACE OF INDUSTRY.

is obelisk is formed of the finest red syenite, and covered each face with three lines of hieroglyphic inscriptions commemorative of Sesostriis; the middle lines being the most deeply cut and most carefully finished. The number of characters is 500. A flaw which it had when first cut from the quarry tends to one-third of its height, but is not perceptible from the ground. The Egyptians remedied this by inserting two wooden mortises under the inner surfaces. The apex has been left in the rough state in which it was when found in Egypt. The height of this monolith is 72 ft. 3 inches; its greatest width at the base 7 ft. 6 inches; at the top, 5 ft. 4 inches, its weight 500,000 pounds. The pedestal on which it stands is a single block of grey granite, from the quarries of Abertou, in Brittany, weighing 240,000 pounds, and 15 feet by 15 at the bottom and 8 at the top. On the northern face of the pedestal are engraven gilt sections of the machinery used at Luxor in removing the monolith; on the southern are those used in Paris. On the eastern side is this inscription:

Ludovicus Philippus I., Francorum Rex, ut antiquissimum ar-
 ægyptiacæ opus, idemque recentis gloriæ ad Nilum armis
 virtutis insigne monumentum Franciæ ab ipsa Ægypto donatum
 posteritati prorogaret, obeliscum Die xxv Aug. A. MDCCCXXXII
 rebus Hecatompylis avectum naviq. ad id constructa intra men-
 ses xiii. in Gallia perductum erigendum curavit. D. xxv. Octob.
 A. MDCCCXXXVI. Anno reg. septimo.

The inscription on the western side is as follows:

En présence du Roi Louis-Philippe I^{er}, cet obélisque, trans-
 porté de Louqsor en France, a été dressé sur ce piédestal par
 M. Lebas, ingénieur, aux applaudissements d'un peuple im-
 mense, le xxv octobre MDCCCXXXVI.

The entire cost of removal and erection was about two mil-
 lions of francs. On either side of this venerable monument are
 The two *Fountains of the Place de la Concorde*, dedicated,
 one to Maritime, the other to Fluvial, Navigation. They consist
 each of a circular basin of polished stone, 50 feet in diameter,
 out of which rise two other smaller basins. Six cast-iron
 figures nine feet in height are seated around it, with their feet
 in the prows of vessels, and six dolphins, held by as many
 Tritons and Nereids, spout water into the basin above.
 These fountains, now repaired, suffered considerably from
 the cannonade exchanged between the Communists, who
 held the Tuileries Garden, and the Versaillais, who, on the

removal of the obelisk on the Place de la Concorde and the machinery
 used (Oct. 25th, 1836) is fully represented by another model
 made by. A box of cedar, containing medals struck in commem-
 oration of the occasion, was placed under the obelisk.

22d of May, 1871, already occupied the whole part of the city west of it. The water of these fountains comes from the Plaine de Monceaux (see p. 109).

The Place de la Concorde forms a beautiful link between the Tuileries and the Champs Élysées. On the north the rue Royale opens a view of the Madeleine; to the south are the Pont de la Concorde and the Legislative Palace, behind which is seen towering the dome of the Invalides. The building on the north side, nearest to the garden of the Tuileries, was formerly occupied as the *Garde Meuble de la Couronne*. Under Napoleon I. it was appropriated to the residence and offices of the MINISTER OF MARINE (see p. 37), who still inhabits it. That on the other side of the rue Royale is inhabited by private families. The events that have rendered the Place de la Concorde famous are so identified with it, that we shall mention the principal ones in chronological order :—

MAY 30, 1770.—During the rejoicings in honour of the marriage of Louis XVI., a fatal accident was caused, after a discharge of fireworks, by the people taking a panic, in consequence of carriages driving among the crowd and rushing towards the rue Royale, where the ground had been broken up for building; 1200 persons were trampled to death, and about 2000 others seriously injured—an ominous commencement of nuptial bonds, to be cruelly severed by the guillotine!

JULY 12, 1789.—A collision between Prince de Lambesc's regiment and the people became the signal for the destruction of the Bastille.

JAN. 21, 1793.—Louis XVI. suffered death on this Place, (1) where the following persons also subsequently perished by the guillotine: July 17, Charlotte Corday; Oct. 2, Brissot and 29 of his colleagues; Oct. 16, Marie Antoinette, consort of Louis XVI.; Nov. 14, Louis Philippe Joseph Egalité, Duke of Orleans; March 24, 1794, the Hebertists, Maratists, and Orleanists; April: the Dantonists, including Danton, Camille Desmoulins, etc. April 16, the Atheists, composed of Chaumette, Anacharsis Clootz, the wives of Camille Desmoulins, of Hébert, etc.; May 12, Elisabeth Marie Hélène of France, sister of Louis XVI.; July 28, Robespierre and his brother, Dumas, St. Just, and Couthon, members of the Committee of Public Safety, with several others; July 29, seventy members of the Commune de Paris; July 30, twelve other members. From Jan. 21, 1793, to May 3, 1795, more than 2800 persons were executed here.

APRIL 10, 1814.—The Russians, Prussians, and Austrians were reviewed, and Te Deum was sung at an altar on this Place.

FEB. 23, 1848.—The first disturbances that ushered in the memorable revolution of that year took place here.

FEB. 24, 1848.—Flight of Louis Philippe and his family by the western entrance of the Tuileries Garden.

NOV. 4, 1848.—The Constitution of the Republic was solemnly proclaimed here, in the presence of the Constituent Assembly.

SEPT. 4, 1870.—The downfall of Napoleon III. and the Third Republic proclaimed, after the disaster of Sedan.

MAY 22, 1871.—A desperate conflict between the Versailles troops and the Communists, the latter in their retreat setting fire to public and private buildings.

THE CHAMPS ÉLYSÉES were formerly covered with small detached houses and gardens, meadows, and arable land. In 1616, the queen mother, Marie de Médicis, caused three alleys

(1) The scaffold for the execution of Louis XVI. was erected midway between the centre of the place and the horses of Marly; that for Marie Antoinette between the centre and the gate of the Tuileries.

trees to be planted, closed at the extremities by iron gates. is promenade, intended exclusively for that princess and her art, assumed the name of *Cours la Reine*, which it still retains. It extends along the banks of the Seine, from which it is separated by the high road leading to Versailles. The plain to the north, which extended to the village du Roule, was in the order of Colbert planted with trees, interspersed with grass plots. The new promenade was first called *le Grand Cours*, and soon after *Avenue des Champs Élysées*. Madame de Pompadour, having become proprietor of the hotel now called *Palais de l'Élysée Napoléon*, caused Colbert's plantation to be cut down; but after her death, in 1764, the ground was replanted, several alleys formed, and restaurants and cafes erected. From 1777 to 1780, the Champs Élysées were the fashionable promenade. In 1814, a Cossack bivouac was established in the Champs Élysées; the English encamped there in 1815, and the Prussians in 1871, on their entry into Paris. In 1818, an open space called the *Carré Marigny* was cleared, affording a fine view of the *Hôtel des Invalides*. This spot is now occupied by the

PALAIS DE L'INDUSTRIE.—This palace was built in 1852-55 by a company for the purpose of imitating the noble example set by England in 1851, when the first Universal Exhibition of Nations was held; and also to provide a permanent building for the quinquennial Exhibitions of the Manufactures of France. It now belongs to Government, and is used for the annual *Salon* of modern paintings, sculptures, an exhibition of French Colonial products, agricultural shows, etc. (1)

Exterior of the Palace.—The plan of the building is a vast rectangle, with two projecting central and four corner pavilions. The central pavilion facing the Avenue des Champs Élysées contains the principal entrance, a lofty arch of forty-five feet span, and measuring sixty feet from the ground to the key-stone. It is flanked with coupled Corinthian columns, above which rises an attic surmounted by a magnificent group, by Robert, representing France in the act of awarding laurels to Art and Manufacture. The frieze below, by Desbœufs, represents the Arts and Manufactures bringing their productions to the exhibition; under the cornice of the entablature are the words: *A l'Industrie et aux Arts*. This principal entrance is flanked on either side by two tiers of large arched windows, which are continued all round the building, numbering 98 in all. On the frieze which intervenes between the tiers

(1) It was used, with some additional buildings, for the Great Exhibition of 1855, and for the first International Exhibition of Electricity in 1881.

we read the names of various celebrated men. Fronting the principal façade are two elegant fountains, and the ground towards the Seine is laid out in pleasant walks and grass-plots.

Interior.—Except the outer walls, the main building is simple in design, is entirely constructed of iron and rock with glass. A central rectangular nave, 35 metres in height, with a surface of 192 metres in length and 48 in breadth, is surrounded by three aisles of an aggregate breadth of 30 metres and formed by four rows of iron columns, 288 in number, supporting a spacious gallery 30 metres wide, transmitting light to the ground-floor through rectangular skylights. This gallery to which a splendid three-branched double-staircase in the main central pavilion, and five other elegant staircases in the corner and southern pavilions, give access, has 216 columns supporting the arched roofs both of the nave and aisles.

A Museum of Decorative Art, on the model of that at South Kensington, is provisionally installed in one of the pavilions, until a permanent home for it has been found. Open from 10 a.m. Admission, 1fr.

Facing the western extremity of this palace is a large circular building containing a panorama of the Siege of Paris, which is well worthy of a visit.

A very interesting feature of the International Exhibition of 1878, the *Pavillon de Paris*, has been transferred from the Champs de Mars and re-erected on the southern side of the Palais de l'Industrie. It is used for Exhibitions.

The *Avenue des Champs Élysées*, with its foot-pavements in bitumen, 12 feet wide, intersects the Champs Élysées; its length is a mile and a quarter. Bisecting the Avenue, is the *Rond Point*, a circular space, surrounded by six basins embellished with shrubs and flowers, from which the rues Montaigne and Matignon branch out to the north, and the *Avenues d'Antin* and *des Veuves* (now called *Avenue Montaigne*) to the south, intersecting the *Cours la Reine*. The *Avenue de Marigny*, nearly opposite to the *Palais de l'Industrie*, leads to the *Palais de l'Élysée* (see p. 104).

By far the most animated part of the Champs Élysées is the *Avenue* of that name, which is the favourite walk of the gay Parisians. Under the groves are toy and gingerbread stalls, roundabouts, and other attractions for the rising generation; miniature carriages drawn by goats convey an ever-changing load of youthful passengers, while Punch squeaks his secular jokes to his delighted juvenile audience. On sunny winter-days, or cool summer-evenings, numerous parties of all classes are seen, enjoying the lively spectacle before them, while elegant carriages roll in procession along the road. Many hand-

the *cafés*, scattered among the trees on either side, attract visitors by their cheerful lights, varied refreshments, and the vocal and instrumental music. In the northern grove is the *Cirque*, devoted to feats of horsemanship; and facing it was a small theatre called the *Folies Marigny*, now reconstructed for the panorama of the *Battle of Buzenval*. There are also several elegant fountains. During the siege of 1870 the whole of the Champs Élysées was converted into a camp. The famous *Jardin Mabille* (1), in the Avenue Montaigne, no longer exists. The celebrated annual *Promenade Longchamps*, on the Wednesday, Thursday, and Friday of *Passion Week*, used to extend from the Champs Élysées to Bois de Boulogne; but since the disastrous war of 1870-71 this tradition has passed away (2).

The Avenue d'Antin leads to the Pont des Invalides. In the direction of la Reine to the right, we see (No. 16) a house displaying decorations by Jean Goujon from a seat which Francis I. built at Moret, near Fontainebleau, in 1527, for his sister Marquet. It was transferred hither in 1823 by Col. Brack, and bears the following inscription:

Qui scit frenare linguam, sensumque domare,
Fortior est illo qui frangit viribus urbes.

Inst. 1528, et rest. 1826.

The next object of interest we meet is the

PONT DE L'ALMA, finished in 1856 at a cost of 1,200,000fr. The piers are adorned with four statues, representing a zouave, a soldier of the line, an artilleryman, and a chasseur; the two former by Dieboldt, and the latter by Arnaud. An

(1) It was right opposite to the *Château des Fleurs*, an open-air ball no longer existing, in the Avenue des Champs Élysées, at an odious attempt on the life of Napoleon III. was made (April 28th, 1855). His Majesty was passing on horseback. When the assassin Pianori, alias Liverani, approached, as if to present a petition, and, taking off his hat, drew a double-barrelled pistol from his bosom and discharged it at the Emperor. The culprit was not secured without a severe struggle.

(2) In the Bois de Boulogne, an abbey, called *Abbaye de Longchamps*, was founded in 1261, by Isabella of France, sister of St. Louis, of which little notice was taken till the middle of the eighteenth century, when a melodious choir of nuns attracted the attention of amateurs. The church of the abbey was frequented, and in *Passion Week* it became the fashion for the aristocracy to attend it in state to hear the principal singers of the Opera chant the lamentations and *Tenebræ*. This attraction however gradually passed away, the church of Longchamps was deserted, but the Parisian nobility still flocked to the Bois de Boulogne.

enormous syphon here connects the sewers of the Left Bank with those of the Right.

Proceeding a few steps into the Avenue de Montaigne opposite, we see, at No. 20, Prince Soltikoff's mansion, in the style of the middle ages, and at No. 18 the

PALAIS POMPEÏEN. Built by Prince Napoleon on the plan of the house of Diomedes, at Pompeii, after the designs of M. Normand; but sold soon after.

Continuing along the Quai de Billy, we see at No. 4 the

POMPE A FEU DE CHAILLOT, for supplying the lakes of the Bois de Boulogne and various fountains with Seine water. Erected in 1778, by Messrs. Périer, it now possesses a gigantic reservoir having a surface of 6,000 square metres, and a capacity of 25,000 cubic metres; above which rise two other basins resting on pillars, of a capacity of 1,200 cubic metres.

At Nos. 32-36, are the *Substances Militaires*, a general bakehouse and storehouse of provisions for the garrison. Further on is the

PONT D'ÎLENA.—This bridge, begun in 1806, was completed in 1813. It stands opposite the *Ecole Militaire*, and forms a communication between the Quai de Billy and the Champ de Mars (see p. 166). At the extremities of the parapets are 4 colossal groups, representing a Greek, a Roman, a Gaul, and an Arab, each checking a spirited horse, executed respectively by MM. Devaulx, Daumas, Préault, and the late M. Feuchères (1).

The TROCADERO.—The elevated plateau facing the Pont d'Îleña and Champ de Mars, called the Trocadero, was once the garden of a convent, and long remained a barren waste. Since the Exhibition of 1878 the slopes have been laid out in gardens, and the monumental flight of steps made to reach the summit, from which a fine view of the southern part of Paris can be obtained, has been replaced by a cascade which descends from the balcony of the Palace towards the Seine, passing on its way through eight water-basins, each provided with two water-jets. The balcony is adorned with six statues of the different regions of the earth. The lower basin is surrounded by four colossal bronze figures of animals: a bull by *Cain*, a horse by *Rouillard*, a rhinoceros by *Jacquemart*, and an elephant by *Frémiet*. From this point wide avenues branch off to the Bois de Boulogne, through Passy, to the Arc de Triomphe, and the Champs Elysées. The central pavilion of the Palace of the Trocadero, which forms

(1) This bridge, named after the famous battle, was threatened with destruction in 1814. By intercession of the Duke of Wellington it was spared.

immense amphitheatre, over 400 feet in circumference, is used as a hall for concerts, fêtes, and great public ceremonies, and the wings for a museum. With the two galleries in the interior the hall contains seats for 8,000 persons. The dome of this building is as high as the roof of Notre-Dame, while the towers are about sixty feet higher, and as the ground on which the edifice is erected is 100 feet above the quay, the building, from its immense proportions and elevation, stands out, when seen from a distance, in bold relief above the rest of the city, the loftiest churches appearing dwarfed by its side. An ethnographical museum has been opened in one of the galleries on the ground floor of the Palace and in the other is a museum of plaster casts of the principal artistic remains of mediæval and renaissance monuments of France and foreign countries. The garden on the south of the Palace contains many rare shrubs and plants, and, being well protected against cold winds, is a charming place of resort.

A large *Aquarium* has been established under the garden, its entrance being in the main avenue parallel to the Seine. It is a circular grotto of about 500 feet in circumference, adorned with all kinds of ferns. The *Aquarium* contains many species of fresh-water fish.

The elegant new building at the top of the hill to the right, the *Dépôt des Phares*, or store-house for all the lighthouses of the State. It contains a museum of all the inventions made in this line, and an immense mural map of all the lighthouses of France. Southward lies

PASSY, a charming village now annexed to Paris, and remarkable for its salubrious air, extensive views and delightful villas. A few steps along the Quay will bring him to No. 32, where a ferruginous spring, of some note, rises in a garden. A large quantity of this water is bottled for sale. The lane close by leads into the rue Raynouard, where Franklin resided in 1788, at No. 40; a continuation of this street has received his name. At Passy the famous Abbé Raynal died in 1796; Piccini, the rival of Gluck, in 1803; Bellini in 1834, and Rossini in 1868.

AUTEUIL, another pretty village annexed to Paris, studded with villas like Passy. It was founded in the 7th century by the inhabitants of a village called *Nimio*, given to the Bishop of Le Mans by Clotaire II. It was the favourite retreat of Racine, La Fontaine, Chapelle, Franklin, Helvétius, Cabanis, Condorcet, Count Rumford, and other eminent men. In the Place St. Gèneviève, No. 4, is the *Institution de Ste. Péline* (see p. 59). Molière composed some of his works in the street hard by, which has received his

name ; and continuing along the Grande Rue, we shall find the rue Boileau, where No. 18 was inhabited by the great satirist. The railroad round Paris here skirts the fortifications on a splendid and curious viaduct, two kilometres long, designed by M. de Bassompierre. It crosses the Seine on a bridge of five arches, flanked on both sides with a carriage-road and foot-pavement. It has 226 arches, supporting the railway, and merges into the Auteuil line.

Taking a ticket for Passy, the visitor, on alighting, will see the beautiful garden of the *Château de la Muette*, once Crown property, but now belonging to the widow of M. Erard, the piano-forte manufacturer. Close to the Railway-station, at No. 7, Rue Largillière, is the office of the Director of the Public Walks, where tickets may be obtained to visit the

Horticultural Establishment of the City, 145, Avenue du Trocadero. This establishment, covering 44,000 square metres, contains 24 conservatories and 3,000 hotbeds. Here all kinds of ornamental plants and trees for the public walks and gardens of Paris are reared under the care of 50 workmen. Visible daily, from 1 to 5 in summer, and 1 to 4 in winter. In the *Avenue d'Eylau*, part of which is now called *Avenue de Victor Hugo*, we find the

ARTESIAN WELL OF PASSY, commenced in 1855, under the direction of M. Kind. Water was found on the 26th of May 1861 ; but the work was persevered in until Sept. 24th, when the supply at once rose to 5,000,000 gallons in 24 hours ; it now yields 3,080,000 gallons, and feeds the lakes of the Bois de Boulogne conjointly with the Pompe de Chaillot.

The Avenues d'Eylau and de Victor Hugo are skirted by various cheerful villas, Nos. 50 and 52 in the latter being the residence of Victor Hugo. From a circular space with a fountain in the centre and a small church built in the Lombard style, a number of streets branch out : selecting one, the rue des Bassins for instance, the stranger may descend into the rue de Chaillot, where at No. 50 he will see the church of

ST. PIERRE DE CHAILLOT, the oldest part of which is the choir, of the 15th century.

The rue Galilée was called in 1848 the *rue du Banquet*, from the ever-memorable *banquet* prepared in General Thiers's grounds, on Feb. 22, and the interdiction of which ushered in the revolution of that year.

THIRD WALK.

This comprises the eighth arrondissement, with a fraction of the 17th. We may commence it with the *Place de l'Etoile*, a vast circular space surrounded by a series of elegant houses, of a uniform design, and fronted with gardens, continued all round. From the *Place* twelve magnificent avenues branch out in different directions; of these the principal are the *Avenue des Champs Elysées*, already described, the *Avenue de la Grande Armée* which continues it, the *Avenue d'Eylau*, mentioned in the Second Walk, the *Avenue Hoche*, with the new Catholic church of St. Joseph, and the *Avenue du Bois de Boulogne*, leading to the wood of that name (see p. 240). The others bear the names of *Avenues Kleber, d'Éna, de l'Alma, Marceau*, etc. In the centre of this magnificent spot rises the

ARC DE TRIOMPHE DE L'ÉTOILE.—The idea of this proud monument, decreed by Napoleon I. in 1806, was designed by Chalgrin, continued by Goust in 1814, then suspended, but resumed in 1823, after the Spanish campaign, and only completed in 1836. The total cost was 10,432,800 francs, or £417,812. The monument consists of a vast central arch, 90ft. in height by 45ft. in width, over which rise a bold entablature and an attic. There is also a transversal arch, 57ft. high and 25ft. wide; the total height of the structure is 152ft., its breadth and depth are 137ft. and 68ft. respectively. The fronts of the building are towards the Champs Elysées and Neuilly. Each pier of the principal fronts is ornamented with a projecting pedestal, supporting groups of figures, in alto-rilievo. The spandrels and frieze are enriched with reliefs, and the attic is divided into compartments with circular shields, each inscribed with the name of some great victory. The internal sides of all the piers are inscribed with the names of 96 victories; under the transversal arches with the names of generals. The northern pier of the eastern front bears a group, by Rude, representing the departure of the army in 1792: the Genius of War summons the nation to arms. The dimensions of this and the other groups are in total height 36ft., and each figure 18ft. The next group, by Cortot, represents the triumph of 1810: Victory crowning Napoleon. Fame surmounts the whole, and History records his deeds; vanquished towns are at his feet. The groups of the western front, both by Etex, represent: 1. the resistance of the French nation to the invading armies in 1814; a young

man is seen defending his wife, his children, and his father; a warrior is falling slain from his horse; and the Genius of the Future encourages them to action. 2. the peace of 1815: a warrior is seen sheathing his sword; another is taming a bull for purposes of agriculture, while a mother and children are seated at their feet, and Minerva shedding over them her protecting influence. (1) The most admired ornaments of this arch are the *alti-rilievi* of the compartments above the impost-cornice; they are chiefly valuable as faithful representations of the uniforms of the time. The southern compartment of the eastern side represents the surrender of Mustapha Pacha at the battle of Aboukir, by M. Seurre. The principal figures of these compartments are about 9ft. high. The northern compartment of the same side is filled with a group of the death of General Marceau, by M. Lemaire. Above the arch and impost-cornice of the northern side of the monument is the battle of Austerlitz, by Jechter. On the western front, the northern *alto-rilievo* is the taking of Alexandria, by Chaponnière. The other group is the passage of the bridge of Arcola, by Feuchères. On the southern side of the building is a representation of the battle of Jemmapes by Marocchetti. Behind General Dumouriez is a portrait of Louis Philippe, then Duc de Chartres. The figures of Fame in the spandrels of the main arch on each side are by M. Pradier. They are 18ft. in height. The frieze is occupied on the eastern and on half of the northern and southern sides, by the departure of the armies. the deputies of the nation, grouped round the altar of the country, distribute flags to the troops. There are portraits of all the great characters of the epoch 1790-2, included in this composition. The corresponding portions of the frieze on the other sides of the building represent the return of the armies, who offer the fruit of their victories to regenerated France. This long composition is the work of several artists—Messrs. Brun, Laitié, Jacquot, Caillouette, Seurre, and Rude. The series of shields, thirty in number, inscribed each with a victory, on the attic above the entablature, begins with *Valmy*, and ends with *Ligny*. The spandrels of the transversal arches represent the infantry and cavalry of the French armies, by Messrs. Bra and Valois respectively; and on their interior spandrels are the artillery and the marine, by Messrs. De Bay and Seurre. The groups on the other arches represent the conquests of the armies of the North, East, West, and South: the names of the Generals are placed beneath, numbering altogether 384. Winding staircases in the two eastern piers

(1) M. Etex was paid 140,000fr. for the two groups.

ad to several halls; the last contains in one of the cross
ults the following inscription :—

monument, commencé en 1806, en l'honneur de la Grande
Armée, longtemps interrompu, continué en 1823 avec une dé-
dicace nouvelle, a été achevé en 1836.
qui l'a consacré à la gloire des Armées Françaises.

Before 1852, the blank contained these words: "Par le roi
Louis Philippe I^{er}."

From the platform at the top of the arch one of the finest
views of Paris and its environs may be obtained. The total
number of steps is 272. The monument is open till dusk. A
small fee is given by parties ascending to the top. A group
representing *France Triumphant*, by M. Falguière, has
recently been placed on the arch, tentatively, and will not
be cast and given a permanent position there unless public
opinion be favourable to this course after a certain lapse of
time. France is represented riding over Error and Prejudice,
flag in hand and the tablet of the laws at her side. This
experimental group is of wood covered with plaster canvas.
At the further end of the Avenue de Neuilly, on the Rond
Point de Courbevoie, a monumental group, by M. Barrias,
to commemorate the Defence of Paris, was erected and
inaugurated in 1883.

In the Route de la Révolte is the

CHAPEL OF ST. FERDINAND, the scene of the melancholy
death of the Duke of Orleans, on 13th July, 1842. (1)—The
house in which the Duke expired, with some adjoining property,
being purchased by the crown, Messrs. Lefranc and Fontaine,
architects, erected on its site the present chapel, dedicated to
St. Ferdinand. The building resembles an ancient mausoleum.
On the high altar is a Descent from the Cross, in marble, by
Triquetti. On the left is another altar, dedicated to St. Fer-
dinand, and corresponding to it on the right is a marble group
representing the Prince on his death-bed, and kneeling at

(1) The Duke left Paris in the forenoon, in a light open
carriage, with a postilion, intending to take leave of the
royal family at Neuilly, and then to proceed to the camp at
St. Omer. As he approached the Porte Maillot, the horses took
fright. The postilion seeming to lose his command over them,
the Duke endeavoured to get out of the carriage, but, his feet
becoming entangled in his cloak, he was precipitated to the
ground, and his head was dreadfully fractured. He was con-
veyed to the house of M. Lecordier, a grocer, where the
same afternoon he breathed his last in the presence of the
royal family, with the exception of the Queen of the Belgians,
the Prince de Joinville, then at Naples, and the Duchess of
Orleans, who was at Plombières.

his head is an angel in fervent supplication, as if imploring the divine commiseration on the sufferer. The monogram *MO* reveals that this beautiful "spirit" was the work of his deceased sister, the Princess Marie, who little thought for whose tomb she was executing it ! The remainder of the group is by Triqueti, after a drawing of M. Ary Scheffer. Underneath is a bas-relief representing France leaning over a funereal urn, deploring her great loss ; the French flag is at her feet. This monument stands on the spot where the Prince breathed his last. In the sacristy of the chapel, opposite the door, is a picture of the size of life, by M. C. Jacquand, representing the death scene. In the centre is the Duke stretched on a bed, his head supported by the physicians ; his father is kneeling opposite, eyeing him with the stupor of grief. The Queen and Princess Clementine are kneeling beside the bed, while the Dukes d'Aumale and Montpensier, Marshals Soult and Gerard, and the Curé of Neuilly form an affecting group on the left. The other persons present are Generals Atthalin, Gourgaud, de Rumigny, the Duc Pasquier, M. Martin (du Nord), and M. Guizot. Admission daily ; a fee is expected.

In the adjoining *Avenue des Ternes*, at the corner of the Rue d'Armaillé, we find the ÉGLISE ST. FERDINAND. The façade is in the Lombard style. The rue du Faubourg St. Honoré leads to the small

CHAPELLE DE BEAUJON,—erected in 1780, by Nicholas Beaujon, receiver of the finances, who in 1784 founded the

HÔPITAL BEAUJON, No. 208, nearly opposite, for 24 orphans of the parish du Roule.

At No. 21, rue de Berri, is the AMERICAN CHAPEL, a tasteful Gothic building ; and, returning to the rue du Faubourg St. Honoré, a few steps will bring the visitor to the church of

ST. PHILIPPE DU ROULE, built by Chalgrin in 1784. The front consists of 4 Doric columns crowned by a pediment, adorned with a figure of Religion in alto-rilievo. In the interior, 164 ft. long by 78 in breadth, 16 Ionic columns separate the nave from the aisles, and 6 more enclose the choir, behind which is the chapel of the Virgin, painted by Jacquand.

Further on, in the semicircular PLACE BEAUVEAU, is the hotel of that name, occupied by the Home-office, and nearly opposite, in the rue du Faubourg St. Honoré, 55, is the

PALAIS DE L'ÉLYSÉE.—This hotel, constructed in 1718, after the designs of Molet, for the Count d'Évreux, was afterwards purchased and occupied by Madame de Pompadour, mistress of Louis XV. At her death Louis XV. bought it of

Marquis de Marigny. In 1773, M. Beaujon, the banker, ended and embellished it, after whose death the Duchess of Bourbon purchased and occupied it till 1790. In 1792, it was declared national property, and in the following year was used as the government printing-office. In 1800 it was sold, and converted into a place of public entertainment. Murat bought it in 1804, and resided there until his departure for Naples, when it again became the property of the government, and was his favourite residence of Napoleon I. In 1814 and 1815 it was inhabited by the Emperor of Russia, and by the Duke of Wellington. When Napoleon returned from Elba, he occupied it until after the defeat of Waterloo. In 1816, Louis XVIII. gave it to the Duke de Berri, on whose assassination it descended to the Duke de Bordeaux, and now again belongs to the State. It was the official residence of Napoleon III. while President of the French Republic. During the Great Exhibition of 1867 it was inhabited by the Sultan, by the Emperors of Austria and Russia, and by other princes. The *Port d'Honneur*, leads to the entrance of the palace, adorned with a portico of four Doric columns. A broad flight of steps, overspread by a verandah, gives access to a vestibule opening into the suite of apartments on the ground floor, commencing with a dining-room. The walls of this apartment are painted by Dunouy with landscapes, some of the figures of which are by Vernet, and were executed for Murat. The views represented are: the Pyramids of Egypt, the passing of the Tiber, the Château de Benrath, on the Rhine, near Dusseldorf, once occupied by Murat (the carriage in the foreground contains Murat's children), and a view of the château de Neuilly, at that time also Murat's property; a female figure in the foreground is said to be a good portrait of Mme. Murat, the sister of Napoleon. This room gives access to a ball-room of recent erection, in the new wing of the palace, towards the Avenue de Marigny. Returning to the Dining-room, a door to the left leads to the State-apartments. The *Salon de Réception* was used by Napoleon I. as a council-chamber. This room is now adorned with portraits of the Pope, Victor Emmanuel, the Queens of England and Spain, the Emperor of Austria, &c. There is also a beautiful mosaic representing the map of France in 1684. Adjoining is the *Chambre de Napoléon*. This was his favourite bed-room, where he last slept in Paris after the battle of Waterloo. Next comes the *Salle des Souverains*, formerly the *Salon de Travail*, where Napoleon I. signed his last abdication. Here Her Majesty Queen Victoria partook of a splendid collation on the 20th Aug. 1855. It is furnished in Louis XV. style with Beauvais tapestry. In a room

adjoining (1) is a record of the international festival given by the Court of Aldermen in 1851. Descending a staircase, we enter the subterranean chapel, built by M. Eugène Lacroix, architect of the palace, and magnificently adorned with every kind of sculpture, painting, and mosaic. The *Salon des Quatre Saisons* was the bedroom of the Empress Marie Louise. This palace has been inhabited at various times by different princes of Europe when on a visit. It is now the official residence of the President of the Republic, M. Jules Grévy. At No. 5 in the rue d'Aguesseau, is

The EPISCOPAL CHURCH, for the use of the British embassy and residents.—Its style is Gothic; it consists of a nave, 40 feet high, and is lighted by stained windows at each end, and by skylights. The altar is ornamented with a fine painting by Annibal Carracci. This church was built in 1833, at the expense of Bishop Luscombe, after a plan of his own. It will hold 500 persons. (For other English churches, see p. 57.)

At No. 41, in the rue du Faubourg St. Honoré, is the splendid hotel Pontalba, now the property of Baron Edmond de Rothschild. Next to this is

The BRITISH EMBASSY, No. 39, formerly the Hôtel Borghese, the residence of the Princess Pauline, sister of Bonaparte. It was purchased by the British government soon after the peace in 1814, and with its fine garden forms one of the most noble residences of Paris. The British consular office is here.

At No. 37, we see the hotel of Messrs. Pereire. It is one of the most sumptuous among the private edifices of the capital.

No. 11 rue d'Anjou is the mairie of the 8th arrondissement.

At No. 1, rue Boissy d'Anglas, is the HÔTEL DE LA REYNIÈRE, once the residence of the Duke of Wellington.

At the western end of the Boulevards stands the church of

LA MADELEINE.—This is, since the beginning of the 13th century, the fourth church erected on this site, called in former times, from its vicinity to a suburban villa of the Bishop of Paris, “la Ville l'Évêque.” The present magnificent structure was commenced in 1764, by Constant d'Ivry, and continued by Couture. The revolution of 1789 suspended the work until Napoleon I. directed Vignon to complete it for a Temple of Glory. In 1815, Louis XVIII. restored it to its original destination, and decreed that it should contain monuments to Louis XVI., Marie Antoinette, Louis XVII., and Mademoiselle

(4) This was the *Dépôt des Cartes Géographiques* of Napoleon I. The other rooms were the *Petits Appartements*, once occupied by the Duc de Berri. The Emperor Alexander I. slept here during the occupation of the Allies, and Ibrahim Pasha inhabited these apartments in 1846.



TEMPLE MADELEINE.



CHAPELLE EXPIATOIRE.



LA TRINITE



ST AUGUSTIN

abeth. It was finished under Louis Philippe, by M. Huvé. The edifice, the total cost of which amounted to 13,079,000fr. stands on an elevated basement 328 feet by 138, and is approached at each end by a flight of 28 steps, extending the whole length of the façade. Its form and proportions are Grecian. A colonnade of 52 Corinthian columns, 49 feet high by 16½ in circumference, surrounds it, 15 on each side, 14 in the southern portico and 8 in the northern. In the walls, there are niches containing statues of saints.

The whole entablature and the ceiling of the colonnade are busily enriched with elaborate sculpture. The pediment of the southern front contains an immense alto-relievo by Barye, 126 feet in length by 24 in height to the angle. The northern portico is plain. The bronze doors, designed by Triquetti, and cast by Messrs. Richard, Eck, and Dünd, are larger than those of the Baptistery of Florence, or the Pantheon at Rome; they measure 33 feet by 16½, and display bas-relief illustrations of the ten commandments.

Interior.—On entering the vestibule, Faith, Hope, and Charity are visible on the soffit of the arch. On the right is the chapel for marriages, with the marriage of the Virgin, by Barye. On the left is the baptismal font, with a group by Barye, of Christ and St. John at the waters of the Jordan. The altar and the 12 confessionals along the chapels, richly carved in oak and gilt, are decorated in the same taste as the organ. The church itself consists of a vast nave, laterally interrupted by four piers on each side, fronted with lofty fluted Corinthian columns supporting colossal arches, on which rest three cupolas with skylights, and compartments gorgeously gilt; the corners are supported by figures of the Apostles in alto-relievo. The walls of the church are incrustated with rich marbles. An Ionic colonnade, supporting a gallery with a balustrade, runs between the piers, and is continued around the choir; it is interrupted under each arch by the pediment of a chapel with Corinthian columns. Each chapel contains the marble statue of its patron. A marble balustrade encompassing the interior of the church separates it from these altars. The tympana of the lateral arches contain paintings illustrating the life of Mary Magdalene. The pavement is marble of different colours. On the ceiling of the choir, which is semicircular, we see the propagation of Christianity since the death of our Saviour, by Ziegler (1). The walls of the choir are ornamented with paintings and arabesques by

(1) Mary Magdalene is before the throne of Christ, surrounded by the Evangelists and Apostles, the Emperor Constantine, and several saints. Next come the Crusades, with Urban II., Eugenius III., St. Bernard, Peter the Hermit pressing on the ex-

Raverat, on a ground of gold. In the midst, approached by marble steps, stands the high altar, richly sculptured, by Marocchetti. The principal group represents Magdalen in an attitude of divine rapture, borne to paradise on the wings of angels. On a pedestal at each of the corners in front there kneels an archangel in prayer. For these figures, 150,000 fr. were paid. Below the table of the altar is a bas-relief representing the feast of Cana, by Moine. High mass is celebrated at 11 on Sundays and holidays.

Behind the church there is a well-supplied market, and east of the edifice a *flower-market* is held on Tuesdays and Fridays. On the opposite side we see the short but elegant *Galerie de la Madeleine*, and the starting-point of the

BOULEVARD MALESHERBES.—Extends from the Place de la Madeleine to the exterior Boulevard de Monceaux. In the rue Roquépine, at No. 4, is the new Wesleyan Chapel (see p. 57), a Gothic structure in the style of the 15th century, and at No. 5, the *Eglise Saint-Esprit* (French Calvinists). Further on, is the church of

ST. AUGUSTIN,—Boulevard Malesherbes. Its three entrances in front are surmounted by a large circular window crowned with a gable; four octagonal towers flanking a central dome, rise above the transept. The interior of this

pedition; then the dukes, counts, and barons of Christendom, and an old man beneath, who devotes his three sons to the "holy cause." St. Louis kneels near Magdalen; then Godefroy de Bouillon; Richard Cœur de Lion, Robert of Normandy, a Constable de Montmorency; Dandolo, the "blind old Doge; and next is Villehardouin, the historian of the Crusades. The struggles of the Greeks to throw off the Mussulman yoke are depicted by a Grecian warrior prostrate, and a group of his countrymen pressing around the standard of the cross. On the Saviour's left are some of the early martyrs. Indistinctly seen is the shadowy form of Ahasuerus, the wandering Jew. Below are the warriors of Clovis, from whose aspect a Druidess flies in dismay. St. Remi baptises Clovis, near whom is Ste. Clotilde, Queen of France. Opposite St. Louis is Charlemagne, on whom a cardinal confers the insignia of the empire; an envoy of the caliph Haroun-al-Raschid, attended by a guardian of the holy sepulchre, presents him with "the keys," and the robe of the Virgin. Lower down is Pope Alexander III., who laid the foundation of Notre Dame, giving his benediction to Frederick Barbarossa at Venice. Olho, Joan of Arc, Raphael, Michael Angelo, and Dante, complete this side. In the centre is the convert Henry IV.; Louis XIII. presenting his crown to the Virgin; and near him Richelieu. Lastly, Napoleon I. receives the imperial crown from the hands of Pius VII.; the Bishop of Genoa and Cardinals Caprara and Braschi unroll the concordat.

ca. which was consecrated on the 28th of May, 1868, consists of a nave and two aisles, decorated with mural paintings. On the Boulevard Malesherbes, where it branches off to Avenue de Villiers, a bronze statue of Alexandre Dumas, elder, by Gustave Doré, was erected and inaugurated on September 4, 1883. It is on a high pedestal, which, about way up, is weighted with three figures, one of which, a man, is reading one of the works of the celebrated novelist; the two others, a youth and a brawny workman. On the other side of the pedestal is a seated figure representing d'Artois, the principal character in "The Three Musketeers." The rue Lavoisier, facing St. Augustin, on the opposite side of the boulevard, leads to the apsis of the

CHAPELLE EXPIATOIRE.—This spot was formerly the burial-ground of the Madeleine, where Louis XVI. and his Queen were obscurely interred in 1793. At the Restoration the royal ashes were transported with great pomp to St. Denis; the earth that had covered the coffins was preserved; the remains of the other victims, including the Swiss Guards, were placed in two large graves, and the present chapel was erected by Louis XVIII. This monument, the destruction of which had been decreed by the Commune, but fortunately too late to be carried out, now forms the prominent feature of an elegant square laid out as a garden. In the chapel are two statues, of Louis XVI. and Marie Antoinette, each supported by an angel; on the pedestal of the former his will is inscribed in letters of gold; on that of the latter are extracts of the queen's last letter to Mme. Elisabeth. A small fee is given.

At No. 110, rue St. Lazare, is the Versailles, St. Germain, Rouen, Havre, and Western railroad terminus.

Crossing the Boulevard Malesherbes, we reach the

PARC DE MONCEAUX.—Formerly belonged to the Duke of Orleans, but is now the property of the city, which opened it to the public Aug. 15th, 1861. It is divided by two carriage-roads, and contains an elegant rotunda and a mock ruin, consisting of a Corinthian colonnade skirting the banks of a miniature lake, called the *Naumachie*.

Leaving this charming spot by the western entrance, fronting the Avenue Hoche, the rue Daru will take us to the

GREEK CHURCH, inaugurated on the 11th of September, 1861.—This edifice, constructed at a cost of 1,200,000 fr., the amount of voluntary contributions by the richest families of St. Petersburg, is now one of the ornaments of Paris. Visible Thursdays and Sundays, from 3 to 5, excepting on rainy and great feast days.

FOURTH WALK.

This comprises parts of the 1st, 2d, and 9th arrondissements. The stranger may commence it by the

PALAIS ROYAL.—On the site of this palace formerly stood, in the time of Charles VI., a hotel situated without the city walls; this was purchased and pulled down by Cardinal de Richelieu, who, in 1620-36, built the *Palais Cardinal* in its place, after the designs of Lemercier. Shortly before his decease in 1642, the cardinal presented it to Louis XIII., who removed to it after his minister's death. From that period it assumed the name of *Palais Royal*.

After the death of Louis XIII. in 1643, Anne of Austria, with the young king, Louis XIV., made it her abode during the turbulent times of the *Fronde*. In 1692, it was ceded by Louis XIV. to Philippe of Orleans, his nephew, as part of his apanage on his marriage with Mlle. de Blois. In 1763, the theatre, built by the cardinal, was destroyed by fire; and, on this occasion, the entire front of the palace, with its two wings, was rebuilt after the designs of Moreau. The debt of the duke having become so enormous that he once meditated a declaration of insolvency, it was determined, by the advice of the brother of Mme. de Genlis, to erect buildings with shops and places of amusement, in the garden of the palace, as a means of augmenting his revenue. These were begun in 1781, after the designs of the architect Louis; the houses and arcades, as they now stand, were finished in 1786. The plan succeeded. After the execution of the duke in 1793, his palace, then called *Palais Egalité*, was confiscated, and soon converted into sale-rooms, ball-rooms, cafés, etc. The Palace was taken and devastated by the mob on Feb. 24, 1848, and in that and the following year, it became, under the name of *Palais National*, the place of meeting of some of the republican members of the Constituent Assembly. In 1850, 1851, and 1852, it was used for exhibitions; but immediately after the revival of the Empire, it was assigned to Prince Jerome for a residence, and after his death to Prince Napoleon. The Commune set fire to it on the 23d of May, 1871, but it is now repaired and occupied by the Conseil d'Etat.

In the western wing of the principal court was the private library of Louis Philippe. It contained a valuable collection of upwards of 600,000 engravings, classed by Louis Philippe's own hand, and filled 122 colossal folios, which perished in the flames with part of the library on February 24, 1848.



PALACE ROYAL (VIEW FROM THE SQUARE).



PALACE ROYAL (VIEW FROM THE GARDEN).

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PALAIS ROYAL (VIEW FROM THE SQUARE).



PALAIS ROYAL (VIEW FROM THE GARDIN).

at 3, rue de Valois, was the Queen's private library, which also completely destroyed on that eventful day. The *Garden*, forming a rectangle of 700 feet by 300, and surrounded by the *Galleries Beaujolais, Montpensier, Valois, and Jardin*, is planted with rows of lime trees from end to end, two flower-gardens, separated by a circular basin of water, and a fine *jet d'eau*. Near the centre is a *solar cannon*, which is fired by the sun when it reaches the meridian, and regulates the clocks of the Palais Royal. The shops under the arcades are among the most elegant in Paris, arranged with the latest taste, and, being chiefly devoted to articles of luxury, produce a most brilliant effect. On the first floors are a great number of restaurants, and here were formerly the gambling-houses which rendered this place so notorious. In the *Périple Joinville*, at the north-west corner, is the entrance to the *Théâtre du Palais Royal*, formerly *Montansier* (see *Theatres*), not to be confounded with the *Théâtre Français*, which also communicates with the Palais Royal. The best time for seeing this splendid bazaar is in the evening, when the garden and arcades are brilliantly illuminated and full of people. The Palais Royal has been called, not without reason, the Capital of Paris. As early as Anne of Austria, the troubles of the Fronde may be said to have commenced in it; there Mille Desmoulins from one of the straw chairs harangued the populace on the night of the famous charge of the Prince de Lambesc; the club of the Jacobins was formed in it, as also that of the Thermidorians; the Dantonists met at the Café de la Closerie, the Girondists at the Café de Chartres. And it is still the same favourite resort of politicians, idlers, and small *rentiers*. The immense building bordering the eastern side of the *Place du Palais Royal* is the

HÔTEL DU LOUVRE, built by a company on the plan of the colossal hotels for which the United States are so celebrated. It occupies a space of nearly two English acres, between the *rues St. Honoré, de Rivoli, de Marengo*, and the *Place du Palais Royal*. The *Cour d'Honneur* is roofed with glass, and the hotel splendidly fitted up with all the contrivances and requisites of modern luxury. Part of the building is occupied by the well-known *Magasins du Louvre*.

Proceeding westwards, along the *rue St. Honoré*, we arrive at the *Place du Théâtre-Français*, which derives its name from the elegant theatre that borders on it as an off-shoot of the Palais Royal (1). The square in front is adorned with

(1) The *Théâtre Français* stands on the site of a rampart where the Maid of Orleans was severely wounded from a cross-bow while trying the depth of the ditch with her lance.

two elegant bronze fountains, surmounted by statues of the same metal, representing the Seine and Marne.

The *Avenue de l'Opéra* now connects the Théâtre-Français with the new Opera. Among the houses pulled down for this thoroughfare was one, No. 18, rue d'Argenteuil, in which Corneille died.

In the rue St. Honoré, further west, stands the church of

St. Roch,—the first stone of which was laid by Louis XIV. and Anne of Austria, in 1653; the architects were Lemercier and De Coste. It is approached by a flight of steps, famous as the theatre of many events during the several French revolutions. The mob crowded them to see Marie Antoinette led to execution; Bonaparte cleared them of that same mob with cannon during the Directory; in 1830 a stand was made there against the gendarmerie of Charles X.; and in 1848, the descendants of the votaries of the Goddess of Reason devoutly ascended those steps to deposit in the church a crucifix found in the palace of the Tuileries. The church is cruciform; its total length is 405 feet, that of the choir 69, and its breadth 42; aisles with chapels run along each side. Beside the entrance there is an inscription on marble, placed there by Louis Philippe in 1821, to the memory of Pierre Corneille, who is buried here. Following the aisle we enter the chapel of the Holy Sacrament, magnificently decorated in imitation of the Holy of Holies of the Mosaic tabernacle; all the ornaments of the Jewish ritual are placed here. In the windows are Denis the Areopagite, and Denis Affre, Archbishop of Paris, killed on the barricades in June, 1848. This church, which is the richest in Paris, is celebrated for its music and singing.

The rue du Marché St. Honoré, further west, opens into the

MARCHÉ ST. HONORÉ, opened in 1809, on the site of the Convent *des Jacobins*, celebrated in 1789. The entrance to the Club des Jacobins was the large arched gate still visible in the rue St. Hyacinthe.

The rue des Petits Champs leads, by the rue Méhul, to the former *Théâtre Ventadour* or Italian Opera House, which is now converted into the offices of the Banque d'Escompte. In the rue Monsigny beyond, with an entrance into the Passage Choiseul, stands the *Bouffes-Parisiens Theatre*. Close by is the

FONTAINE LOUIS LE GRAND, at the corner of rue de la Michodière and rue du Port Mahon.

Entering the Boulevard by the rue du Port Mahon, we see opposite the THÉÂTRE DU VAUDEVILLE (see *Theatres*), and turning westwards, on the northern side, the Grand

Hôtel, vieing in size and grandeur with the *Hôtel du Louvre*. Its cost amounted to 22 millions of francs. Adjoining is the GRAND OPÉRA (see *Theatres*), facing the new Avenue de l'Opéra (p. 112). It caused the demolition of 147 houses, valued 15,000,000fr.

Continuing westwards, we find, at the corner of the rue des Capucines, the spot where, on the night of the 23d February, 1848, the eventful shot was fired, which led to the overthrow of the monarchy. This site was occupied at the time, and until September, 1853, by the Foreign Office (1). It was taken on the 13th Vendémiaire by General Bonaparte, who, after inhabiting it for some years, gave the property to Marshal Berthier, who sold it to the government in 1821.

At No. 65 in the rue Caumartin opposite, is the

LYCÉE FONTANES, once a convent of Capuchins, designed by Brongniart in 1781. Adjoining and forming part of it is THE CHURCH OF ST. LOUIS D'ANTIN, a plain Doric building, with a nave and aisle, and a semicircular choir. The ceiling of the choir is painted by Signol.

Further on, is the *Passage du Havre*.

The rue Joubert to our right leads to the rue de la Victoire, where, at No. 44, there is a new synagogue of the German rite. At No. 60 is the site of a house once inhabited by Napoleon and Joséphine (2). Returning to the Chaussée d'Antin and turning to the right, we perceive the new

(1) The shop-front of Mr. Giroux's premises occupies the precise position of the gate of the old Foreign Office, around which the soldiers stood on the night alluded to. The rue Volney has been run across part of the ground.

(2) We here subjoin a brief notice of the different places at which Napoleon I. resided in Paris from his first arrival down to the 18th Brumaire, and the establishment of the Consular government.—*École Militaire*: Bonaparte coming from the military school of Brienne, was admitted here Oct. 19th, 1784, and occupied a small room on the upper story.—*Quai de Conti*, No. 5. Here Bonaparte occupied a small garret, afterwards called the "Eagle's Nest."—*Hôtel de Metz, rue du Mail*, from May to September 1792. Bonaparte, then a captain of artillery, was ordered to Paris to answer for some strong political opinions he had expressed while he was in garrison at Valence.—*Hôtel des Droits de l'Homme, rue du Mail*, October, 1794. Bonaparte was then general of artillery; his brother Louis and Junot accompanied him as aides-de-camp. They lodged together on the 4th story, at a rent of 27 livres *in specie* per month. His friendship for Talma, which continued unabated to his death, commenced in this house, to which the great actor resorted to give lessons of declamation to "La citoyenne Petit," afterwards Mme. Talma.—*Rue Michodière*, No. 19. Being without employment in

ÉGLISE DE LA TRINITÉ, one of the most striking features of which is the elliptical balustraded carriage-way encircling a delightful public garden, 3,000 square metres in surface. The church itself is built in the style of the Renaissance.

At the top of the Rue de Clichy, on the Place de Clichy, we perceive a colossal monument to Marshal Moncey, commemorating his defence of Paris in 1814. The figure of the Marshal is represented defending the flag displayed by France; a dying soldier lies on the opposite side. The bronze group, by Doublemard, is six metres in height; the granite pedestal eight.

Retracing our steps the Rues Moncey and Labruyère take us to the Place St. Georges. No. 27 was the family residence of M. Thiers. It was pulled down by order of the Commune in May, 1871, but is now rebuilt. Further down is

NOTRE DAME DE LORETTE.—This beautiful church was commenced in 1823, after the designs of M. Le Bas. Its external dimensions are 204 feet by 96. On the frieze is the inscription;—*BEATÆ MARIE VIRGINI LAURETANÆ*. Over the pediment are the figures of Faith, Hope, and Charity. The cost of the church was about 1,800,000 fr. Service is performed here with much pomp, and the singing is remarkably good.

very narrow circumstances, and unwilling to go to La Vendée as a general of infantry, Bonaparte occupied a small lodging in the upper story of this house.—*Hôtel Mirabeau, rue du Dauphin, 1795* Bonaparte disgraced occupied himself in visiting the different members of the National Convention, to solicit employment. In this hotel he slept on the eve of the 13th Vendémiaire, of that memorable day on which, having obtained the command of the troops through the favour of Barras, he defeated "the sections," and opened his way to the appointment of "General in Chief of the Army of Italy."—*Hôtel de la Colonnade, rue des Capucines*. Here Bonaparte installed himself on the 13th Vendémiaire, and remained during the disarming of "the sections," and here, on the 9th March, 1796, was celebrated his marriage with Josephine, widow of General Beauharnais, who had perished on the scaffold.—*Rue Chantereine, No. 60*, whither Bonaparte removed on his marriage with Josephine. This hotel he left 21st March, 1796, to assume the command of the army of Italy, and on Dec. 5th, 1797, returned to it, preceded by 170 standards, 350 pieces of cannon, and 60,000,000 fr. remitted to the State; in honour of which the municipality voted that the street should bear the name of the "*rue de la Victoire*." Here Bonaparte received his appointment to the command of the expedition to Egypt; and from this hotel emanated those intrigues which led to the 18th Brumaire and his dictatorship.

Descending the rue Laffitte (1) we find at Nos. 19 and 21 the splendid hotels of Messrs. Rothschild. Here we see the rue LAFAYETTE prolonged to the Grand Opéra (see *Theatres*). Farther down, in the rue Le Peletier, stood the old French opera House, burnt down October 28th, 1873 (see p. 231). It was here the atrocious attempt upon the lives of the Emperor and Empress took place (2), Jan. 14th, 1858. Farther on, in the rue Chauchat, is the

ÉGLISE EVANGÉLIQUE DE LA RÉDEMPTION, a Lutheran church.

At the corner of the rues Rossini and Drouot is a spacious building, containing auction-rooms, and at No. 6, rue Drouot, the Mairie of the 9th arrondissement, established in the Hotel Guado. Continuing along the rue Grange Batelière, we find on the left the *Passage Verdeau*, and opposite, the *Passage Toffroy*, leading to the Boulevard Montmartre. This, and the *Passage des Panoramas*, on the opposite side of the Boulevard, are the most brilliant *Passages* of Paris. A few steps higher up the visitor will find the pretty *Théâtre des Variétés*. (See *Theatres*.)

The adjoining Boulevard des Italiens, formerly known by the name of Boulevard de Gand (3), is remarkable for its elegant shops and cafés. At the corner of the rue Laffitte we see

(1) This street received its present name in 1830; the hotel of M. Laffitte, at the corner of the rue de Provence, having been the centre of operations at that period.

(2) As the Imperial carriage, escorted by a detachment of Lancers, was approaching the Opera-house from the Boulevard, three explosive shells were thrown on the pavement just before the body of the carriage, and bursting into fragments spread destruction around. One of the horses of the Imperial carriage was killed on the spot, the other, being wounded, became unmanageable, and broke the pole against the door-post of the vestibule. The coachman and lackeys were all wounded; their Majesties, as is well known, most providentially escaped unhurt. One hundred and forty-one persons among the by-standers, including several Lancers, were more or less severely wounded; eight were either killed on the spot or died of their wounds. The Imperial carriage was pierced with 43 holes made by the fragments of the first shell only, and the windows of the houses opposite were broken up to the fourth story. Their Majesties in no trying a moment evinced the greatest presence of mind, and in company with the Duke of Saxe-Coburg, entered the theatre to allay by their presence the universal alarm which prevailed. Four persons, named Orsini, Pieri, Rudinow, and Gomez, were subsequently tried for the crime, and the two first were executed.

(3) Thus named, because frequented by the legitimists, during Louis XVIII.'s stay at Gand, at the time of the Hundred Days.

the *Maison Dorée*, occupied by a well-known restaurant. There are other restaurants and cafés of note on this Boulevard, such as Tortoni's and the *Café Riche*. The two *Passages de l'Opéra*, on the same Boulevard, deserve a visit. In the rue Marivaux is the *Opéra Comique* (see *Theatres*.)

Descending the rue Vivienne, we arrive at the *Place de la Bourse*, where we perceive

THE EXCHANGE, or LA BOURSE.—The present building was erected in 1808–1826, by Brongniart, on the site of the convent des Filles St. Thomas. The Bourse is a parallelogram of 212 feet by 126, and surrounded by 66 Corinthian columns, supporting an entablature and attic, and forming a peristyle, which is approached by a flight of steps extending the whole length of the western front. On the frieze we read the word BOURSE. The *Salle de la Bourse*, in the centre of the building, on the ground floor, where stock-brokers and merchants meet, is 116 feet in length, by 76 in breadth. The floor of this hall, which will contain 2,000 persons, is entirely of marble. At its eastern end is a circular space, called the *parquet*, railed round exclusively for the stock-brokers; another railed space to the left is for their *assesseurs*, or assistants. Behind this is a room where the stock-brokers assemble before business. To the right are the chambers of the committee and syndicate of the agents de change, and of the courtiers de commerce. On the left a wide staircase leads first to the offices for transfers, then to a spacious gallery, supported by Doric columns, and commanding the best view of the interior. Admission to the Bourse is free. The business hours are—for dealings in public securities, from 12 to 3; for mercantile purposes, from 3 to 5. The din caused by the bawling of the stockbrokers is bewildering, and the scene inside is a spectacle worth seeing. This splendid edifice cost 8,149,000fr.

At No. 2, *Place de la Bourse*, there is the CHAMBER OF COMMERCE, and in the same building the small but well selected *Bibliothèque du Commerce*, open daily to the public, holidays excepted, from 11 to 4.

In the rue de Richelieu is the

PLACE LOUVOIS.—Here the French Opera-house formerly stood; but after the assassination of the Duke de Berri at the entrance of that theatre, in 1820, it was removed, and the space is now a public garden, with a fountain designed by Visconti. It cost about 100,000fr., and covers 1,776 square metres of ground.

The long edifice opposite, part of which is still in course of reconstruction, is the

BIBLIOTHÈQUE NATIONALE.—From St. Louis to King John

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THE EXCHANGE.



FONTAINE LOUVOIS.



FONTAINE MOLIERE.



FONTAINE DES INNOCENTS.



FONTAINE OF THE CHATELET.

we have no historical notice of any royal library; and even that possessed by the latter monarch did not exceed eight or ten volumes. Charles V., his successor, who patronized literature, caused many works to be copied, and others to be translated; with these, and some that were presented to him, he formed a library, consisting of 910 volumes. They were deposited in a tower of the Louvre, called *la Tour de la Librairie*, and consisted of illuminated missals and other religious works, legends of miracles, lives of saints, and treatises upon astrology, geomancy, and palmistry. Louis XI. collected the books scattered through the various royal palaces, to which he added several other collections; and, printing having been recently invented, he purchased copies of all the books that were published. In 1496, Louis XII. caused the library of the Louvre to be transported to Blois, and also added to the collection the libraries of the Sforza and Visconti from Pavia, Petrarch's collection, and the cabinet of Gruthuse, a Flemish gentleman. In 1544, Francis I. had the whole removed to Fontainebleau, and the catalogue of that date gives, as the total of the collection, 1890 volumes. Henry II. ordered a copy of every printed book to be deposited in the royal library. In 1527 the library was increased by the confiscation of the Connétable de Bourbon's property. Catherine de Médicis left the royal library a collection of medals and manuscripts which she had brought from Florence. In 1594, Henry IV. had the library transferred to the Collège de Clermont (now Lycée Louis le Grand), left unoccupied by the Jesuits, recently expelled from France. It next went to the convent of the Cordeliers, and under Louis XIII., when it consisted of 16,746 volumes, to a house in the rue de la Harpe. Louis XIV. opened the library to the public. In 1666, Colbert bought two houses in the rue Vivienne, to which the books were removed. This extensive collection, daily swelled by presents, purchases, &c., contained at the death of Louis XIV., in 1715, more than 70,000 volumes. Under the regency of the Duke of Orleans, it was removed to the present hotel, formerly occupied by Cardinal Mazarin. Upon the suppression of the monasteries in 1789, all the books belonging to them were deposited in the library. An annual grant is made by government for the purchase of books, engravings, antiquities, &c. The Bibliothèque Nationale is divided into four departments: 1. Printed works, maps, and geographical collections; 2. Manuscripts, genealogies, autographs, &c.; 3. Medals, antique gems, &c.; 4. Engravings. All these departments are under the control of an *Administrateur-Général*, and each department is superintended by a conservator and assistant.

Houses have been recently bought by the City of Paris in the Rue Vivienne and pulled down in order to isolate the building, the length of which is 540 feet, its breadth 130. The principal court is partly laid out as a garden.

Library of Printed Works.—The number of volumes contained in this section is estimated at 2,157,000, exclusive of 300,000 pamphlets. The length of the shelves is fifteen miles. It annually receives on an average 40,000 volumes. Besides these, the department possesses the original model, in bronzed plaster, of the admirable statue of Voltaire, by Houdon, the copy of which in white marble is at the Théâtre Français; also a model of the Egyptian Pyramids, with the surrounding country; specimens of old ornamental bookbinding, and two models in porcelain, brought from Canton, and presented to Louis XIV., of the celebrated Porcelain Towers of China; also a piece of sculpture executed in 1721, by Titon du Tillet, called the "French Parnassus," its slopes covered with figures of the most celebrated writers, each occupying an elevation proportionate to his merit. There are also busts of Jean Paul and Jerome Bignon, and of Van Praet, and an Egyptian bust of porphyry. The library also possesses the "Description of the Papyrus of Nakhem," published by H.R.H. the Prince of Wales, and the 10 volumes of Prince Louis Lucien Bonaparte on languages. In 1865 the heart of Voltaire, long deposited at the Château de la Villette, near Pont St. Maxence (Oise), was transferred to the Imperial library with great solemnity. The works are arranged according to the system of Debure, a celebrated bibliophilist. On the ground floor are modern folio editions, in vellum, &c., or copies remarkable for the richness of their binding. The principal

Reading-Room for printed works, and called *Salle Colbert*, occupies the southern side of the court. It is exclusively devoted to permanent readers provided with tickets to be obtained on application in writing to *M. l'Administrateur-Général*. Literary persons well recommended can have books out of the library; foreigners can also obtain this favour, but only by an official application from their ambassador. The reading-room is open to students from 10 to 4 daily. It is closed for a fortnight at Easter, and on common holidays.

There is an old reading-room (entrance by the Rue Colbert) for occasional readers, who will find there the most usual books of reference. Open even on Sundays.

The *Salle des Globes* is a hall adjoining the old reading-room before alluded to. It owes its name to two immense copper globes nearly 12 feet in diameter, executed at

ance, by Pietro Coronelli, by order of the Cardinal d'Estrées, who in 1683 presented them to Louis XIV., whom they were dedicated. The

Collection of Maps and Globes is very curious and complete, containing about 300,000 civil, military, and marine maps, charts, views, &c., including some of Japan. The topography of Paris alone occupies 56 out of 500 large folio volumes. Tables are provided for students and amateurs. The *Collection of Manuscripts* consists of about 125,000 volumes, in Greek, Latin, Oriental, French, and other languages, including 30,000 which relate to the history of France. The catalogue of the manuscripts alone fills 24 volumes, besides ample supplements to each. Among the MSS. we may mention a Latin MS. of the 6th century, on papyrus; the MS. of Galileo; letters from Henry IV. to Gabrielle d'Estrées; the prayer-books of St. Louis and Anne of Brittany, and one which belonged in succession to Charles V., Charles IX., and Henry III., and bears their signatures; the MS. of Demosthenes, in Fenelon's own hand; autograph memoirs of Louis XIV., &c. The most ancient manuscripts now in this collection are some missals of the fifth century. Among the foreign MSS. are some Coptic, Persian, Indian, Arabic, Ethiopian, Japanese, Armenian, Siamese, &c., remarkable for their beauty. Among the Chinese MSS. there are 51 inscriptions of the earliest period, one of which dates as far back as 2,000 years B.C.; also three on marble slabs, and one on jade. A collection of autograph letters, of Henry IV., Louis XVI., &c., and the Golden Bull of the Emperor Frederic II., with its seal (1220) are arranged under glass frames. The reading-room of this department is open daily to students provided with a ticket. The

Collection of Engravings, which is open to students, is situated on the ground floor of the wing opposite the entrance. It consists of 1,320,000 engravings, contained in upwards of 9,600 volumes or portfolios. Many valuable engravings from the 15th century downwards are contained here. The portraits, to the number of 90,000, are divided in each country according to the rank or profession of the individuals, and are classed in chronological or alphabetical order. The history of France fills 85 portfolios up to 1789, and 50 more have been added since that time; when completely classified, it will form a collection of 150 volumes.

Extensive repairs have been going on for some time past in different parts of the building, which necessitated the temporary closing of some of the exhibition galleries. Now the

whole is thrown open to the public excepting the Salle des Globes.

The exhibition galleries of the National Library are open to visitors on Tuesdays and Fridays from 10 to 4. Access may be obtained on any week day to the other parts of the library by asking for some work. The

CABINET OF MEDALS AND ANTIQUES is entered by the first door from the corner of the rue Richelieu. The vestibule contains the Chamber of the Kings of Karnac, a monument transported hither from Thebes, and consisting of a series of Egyptian bas-reliefs; and, fronting the entrance, the celebrated Zodiac of Deuderah, and under it the porphyry bath in which Clovis was baptized. Ascending the staircase, there are two rooms: the one to the right, called *Salle de Luynes*, contains the magnificent collection presented to the National Library by the late Duc de Luynes. It consists of a series of Greek and Etruscan vases, adorned with pictures, Greek armour and various utensils, bronze statuettes, and a valuable collection of medals and signet-rings, the whole valued at 1,400,000 fr. The room to the left, lit by seven windows, contains the old collection, which is considered one of the richest in Europe. In 1789, all the antiquities of the treasuries of the Sainte Chapelle and Abbey of St. Denis were added to this cabinet; it also includes the superb collection of the Comte de Caylus, and 90 antique bronzes and terra-cottas bequeathed by the late Vicomte de Janzé. Among the most remarkable relics here preserved there are two large carved silver discs; the lesser one, found in the Rhone near Avignon, is improperly called the shield of Scipio; the larger, found in the Dauphiné, is called the shield of Hannibal; there is also a large oval black marble carved with cuneiform characters, besides a vast number of cameos, seals, intaglios, abraxas, talismans, and oriental inscriptions. Some of the glass stands contain various curious objects found in the tomb of Childeric, and a large cameo representing the Apotheosis of Augustus; two Etruscan vases, found at Agylla, and presented by Prince Torlonia to Louis Philippe. A catalogue of this valuable cabinet, comprising 120,000 medals, has been published. It is open to visitors on Tuesdays and Fridays from 10 to 4.

Continuing southwards along the rue de Richelieu, the stranger will perceive the elegant

FONTAINE MOLIÈRE—at the corner of the street of that name. This fine monument was erected by public subscription to the memory of the immortal Molière. The inscriptions are: *A Molière. Né à Paris, le 15 Janvier 1622, et mort à Paris*

1 Février 1673, with the year 1844 over the niche. The monument is 50 feet high, by 20 wide.

Early opposite, No. 34, stands the house in which Molière, bearing the inscription : *Molière est mort dans cette maison, le 17 février 1673, à l'âge de 51 ans.*

FIFTH WALK.

Commencing this walk, which extends over part of the 2d, 3d, and 10th arrondissements, by the rue Vivienne, we find the fine Passages *Vivienne* and *Colbert*, which formed part of the hotel and gardens of "the great Colbert," and lead through the rue des Petits Champs to the

PLACE DES VICTOIRES,—a circular space, 240 feet in diameter, formed in 1685, by order of the Duke de La Feuillade, and designed by Mansard. The equestrian statue of Louis XIV., by Bosio, weighing 16,000lb., was inaugurated Aug. 25, 1822. The monarch is habited as a Roman Emperor, though with the drapery of his own time, and crowned with laurel. Two bas-reliefs on the pedestal represent the passage of the Rhine by Louis XIV. in 1672, and the monarch distributing military decorations.

Fronting the rue de Catinat is the

BANQUE DE FRANCE, erected by Mansard, for the Duke de La Feuillade, in 1620, and purchased by the Count de Toulouse, a natural son of Louis XIV., in 1713. The most remarkable part of the buildings is the cellars where all the bullion is kept. They are only accessible by a single winding staircase, admitting but one person at a time; and in case of fire they can be inundated (see p. 54).

In the Place des Petits Pères, we find the

ÉGLISE DES PETITS PÈRES, or DE NOTRE DAME DES VICTOIRES. This church, erected in 1656, after the designs of P. Lemuet, stands on the site of one dedicated by Louis XIII. to Notre Dame des Victoires, in commemoration of his victories, and the capture of La Rochelle, and served as the chapel to a community of bare-footed Augustin monks. During the revolution of 1789 this church was used as the *Exchange*.

The RUE DE LA BANQUE contains, at No. 8, the Mairie of the 2d arrondissement, erected on the site of the Convent of the Petits Pères. Adjoining are the barracks of the Gardé de Paris. The ground-floor is loop-holed. Opposite is the

HÔTEL DU TIMBRE or Stamp-Office, erected at a cost of 1,298,000 fr.—The southern building contains the offices of the *Direction des Domaines*; the northern those of the *Direction de l'Enregistrement*.

Close by, in the Rue Montmartre, is the Rue du Croissant, the great newspaper mart, worth seeing when the evening journals appear.

A sharp conflict occurred on Feb. 24th, 1848, at the entrance of rue du Faubourg Montmartre, between the people and the Municipality.

At No. 15, rue du Faubourg Poissonnière, we find the

CONSERVATOIRE DE MUSIQUE (see p. 51).—In the building is a small and very pretty Theatre, denominated *Salle des Concerts*, sometimes used for theatrical representations. The establishment possesses a valuable *Collection of musical instruments*, bought in 1861 of the late M. Clapisson, an eminent composer, and to which great additions have been since made. There are the flute on which King Frederick of Prussia used to play, and likewise several harps, one of which, of the time of Louis XVI., belonged to the Princess Lamballe, and bears her name in the inside; a harpsichord made for Queen Marie-Antoinette, by Pascal Taskin, in 1776; a collection of Hindoo instruments, &c. This museum is visible on Mondays and Thursdays from 12 to 4. The Library contains much valuable old music, including a collection of English ballads of the time of the Cavaliers, &c., presented to M. Schœlcher.

In the adjoining rue Ste Cécile is the church of

SAINT EUGÈNE, designed by M. Boileau. The front is Gothic, occupying a breadth of 88 feet; the height is 82 feet and the length 131 feet. All the columns, groinnings, and arches, are of iron, painted and gilt in the Byzantine style.

The rue du Faubourg Poissonniere meets the

RUE LAFAYETTE, one of the longest thoroughfares of Paris. Following it to our left, we arrive at the

SQUARE MONTHOLON, a public garden, covering a space of 4,307 square metres, and containing a bronze group entitled: "*Gloria Victis*," by A. Mercié.

A few steps further on we find the Place Cadet, where a café commemorates by its name "*Aux Porcherons*," a favourite place of resort of the lower orders in the eighteenth century.

In the Avenue Trudaine is the *Collège Rollin*, in a fine new building, and nearly opposite, the

Ecole Commerciale, under the superintendence of the

Minister of Commerce (see p. 50). The rue de Dunkerque leads to the Place du Nord. Turning into the rue Ambroise-Lavoisier to the left, we perceive the

HÔPITAL LARIBOISIÈRE, begun under Louis Philippe, and named after Mme. Elisa Roy, Comtesse de Lariboisière, whose death left 2,900,000 fr. for the erection of this hospital, which, however, has cost 10,445,000 fr. The plan of this vast and fine edifice, which covers a space of 51,873 metres, is quadrangular. A tasteful colonnade fronts a spacious court, enclosed by eight uniform pavilions separated from one another by smaller courts and gardens. The chapel contains a splendid monument to the Countess, by Marocchetti. This hospital was opened in 1853, and contains 690 beds (see p. 64). At the opposite end of the same street stands the church of ST. VINCENT DE PAUL, which has its front and principal transept facing the place Lafayette. This structure, the first stone of which was laid in 1824, was inaugurated on Oct. 27, 1844. The PLACE LAFAYETTE, in front of this, was the scene of a bloody conflict in June 1848. Following the immense Rue Lafayette (see p. 122) eastwards, we see, facing the Boulevard Denain, the new and magnificent front of the

NORTHERN RAILWAY TERMINUS, leading to England and Belgium. This fine terminus covers 40,000 square metres; the arrival and departure sheds in the centre are 70 metres in breadth, and 230 in length.

Turning northward into the rue du Faubourg St. Denis, we reach at No. 200 the

MAISON MUNICIPALE DE SANTÉ, a private hospital. The present edifice was built in 1858, to replace one further down, and occupies 12,000 square metres of ground, and contains 390 beds, besides baths, gardens, &c.

At the junction of the rue du Faubourg St. Denis and the Boulevard de Magenta, we find, at No. 107, the

PRISON ST. LAZARE, formerly a convent of the Lazarists, and afterwards of the Priests of the Mission, now a prison for female offenders (see p. 41). It was once a place of much celebrity, and in remote times the remains of the kings and queens of France were conveyed to the convent of St. Lazare previous to being transported to St. Denis. To see the interior apply by letter to the Prefect of Police. Returning to the boulevard by the rue du Faubourg St. Denis, we find the

PORTE ST. DENIS.—This triumphal arch, which stands on the site of the Porte St. Denis, built under Charles IX., was erected by the City of Paris in 1672, after the designs of Le Vau, to celebrate the rapid victories of Louis XIV.

It is 72 feet in height, and the principal arch is 25 feet wide, and 43 in height. Above the arch is a bas-relief: Louis XIV. on horseback, crossing the Rhine at Tollhuis; on the frieze, in bronze letters: LUDOVICO MAGNO. The bas-relief of the opposite side represents the taking of Maestricht. On the north side is the inscription:—

Quod trajectum ad Mosam XIII. diebus cepit.

Præfectus et Ædiles poni cc. anno Domini MDCLXXIII.

To the south:

Quod diebus vix sexaginta Rhenum, Wahalim, Mosam, Isalam superavit; subegit provincias tres, cepit urbes munitas quadraginta. Præfectus et Ædiles poni cc. anno Domini MDCLXXIII.

This monument, which cost the City of Paris 500,000fr., and is one of the finest works of the age of Louis XIV., is famous for the sanguinary contests which took place around it in July, 1830, June, 1848, and May, 1871.

Turning westwards into the boulevard, we find the *Gymnase Dramatique* (see *Theatres*). Crossing the boulevard, we see at the corner of the rue de la Lune, the church of

NOTRE DAME DE BONNE NOUVELLE.—Formerly the church of St. Barbara, destroyed in 1593, and rebuilt in 1624. The tower of this second church is still standing.

SIXTH WALK.

This walk, comprising the rest of the 1st and 2d arrondissements, may commence with

ST. GERMAIN L'AUXERROIS, parish church of the Palace of the Tuileries.—A church, founded on this spot by Childebert in honour of St. Vincent, was sacked and destroyed by the Normans in 886. In 998, King Robert rebuilt it, dedicated it to St. Germain l'Auxerrois, and added a monastery to it. As early as 1356, Étienne Marcel, Prevôt des Marchands, stirred up his formidable insurrection within its precincts. It was from its belfry that the fatal signal was given and responded to from the Palais (now *de Justice*) for the commencement of the massacre on the eve of the Fête of St. Barthélemi, 23d August, 1572; the bells of this church tolled during the whole of that dreadful night. On the 13th February, 1831, an attempt having been made to celebrate in it the anniversary of the death of the Duke de Berri, a tumult arose, and every thing within the church was destroyed. (See p. 18.) The church was then shut up till 1837, when it was repaired, and again restored to public worship.



ST GERMAIN L'AUXERROIS



ST EUSTACHE



PORTE ST DENIS.



PORTE ST MARTIN.



ST GERMAIN L'AUXERROIS



ST EUSTACHE



PORTE ST DENIS.



PORTE ST MARTIN.

The church is cruciform, with an octagonal termination; a tower built in 1649. The principal front, to the west, consists of a well-sculptured porch, with five Gothic arches in all, crowned with a foliated parapet; the gabled roof of the nave, flanked by two irregular turrets, rises behind. This church was erected in 1431-7, by Jean Gausel, at a cost of 100,000 livres.

In the centre of the transept there is a holy-water basin in marble, surmounted by an exquisitely-sculptured group of three figures supporting a cross, executed by M. Jouffroy from the designs of the donor, Mme. de Lamartine. One of the figures has a remarkable ancient alto-relievo in oak, representing the Passion in various compartments. Both the transepts have specimens of old stained glass.

An octagonal Gothic belfry, now possessing a fine set of bells, consisting of 40 bells, and playing two different tunes daily, one at 2 p.m., and the other at 8 p.m., is situated between the church and the

MAIRIE DU 1^{er} ARRONDISSEMENT.—This Mairie replaces one destroyed in the rue du Chevalier du Guet, now demolished (1). The edifice is built in a mixed style, so as to form a counterpoint to the church. On its site there formerly stood an hotel called the *Maison du Doyenné*, where Henry IV.'s mistress, Gabrielle d'Estrées, Duchess of Beaufort, died, April 9th, 1599.

THE ORATOIRE.—Turning to the left we find a spacious church built for the *Prêtres de l'Oratoire*, in 1621, but now used by the Protestants of the Confession of Geneva. Service is held here every Sunday in French and English.

(1) This street was so called because it contained the hotel of the *Chevalier du Guet*, or chief of the night patrol, instituted as early as 595, under Clotaire II., and at that time composed of citizens, who undertook the duty by rotation, once in three weeks. The Chevalier du Guet was generally a distinguished nobleman. Before the house was a large common, adjoining the old fortress of the Grand Châtelet. The rue des Fossés St. Germain l'Auxerrois was built upon the site entrenched by the Normans when they besieged Paris in 885. It was here Admiral Coligny was murdered on St. Bartholomew's Day, 1572. The Hôtel Montbazou, which stood at the northern corner of the rue du Roule and rue de Rivoli, then rue de Béthizy, was in after-times inhabited by the beautiful Duchess de Montbazou, celebrated for her tragical death. The same house was inhabited, in 1792, by the Marquis de Hurugues, the clubbist and companion of the héroïne de Méricourt. The Hôtel de Ponthieu (now demolished) in the rue des Fossés St. Germain, was the birth-place (in 1740) of Sophie Arnould, the witty actress; and in 1747 the painter Vanloo inhabited the same rooms.

The rue Mercier leads to the

HALLE AU BLÉ, a large circular building, where wholesale dealing in all sorts of grain and flour is carried on. It is 126 feet in diameter, and its remarkable hemispherical roof, constructed by Brunet, and resting on concentric circles of iron, covered with copper, has a round skylight 31 feet in diameter. Here are piled sacks of flour and grain, and forty flour and meal factors transact business here. The whole can hold 30,000 sacks.

On the southern side of the exterior there is a Doric column, erected in 1572, for astrological purposes; it contains a winding staircase, the lower part of which leads to a small reservoir. The upper part is accessible by the Halle au Blé. An ingenious semicircular sun-dial, by Pingré, a canon of Ste. Geneviève, is placed on its shaft.

Turning by the Rue Sauval into the Rue St. Honoré, we find a marble tablet on the front of No 95 stating that the house is erected on the site of one in which Molière was born, Sept. 15th. 1622. Among the houses that have disappeared by demolition, there was one of historical interest: Henry IV. was assassinated in front of it by Ravallac. The street being exceedingly narrow at that spot, the murderer was enabled to reach the Royal person by mounting on a spur-stone against the wall. The bust of the monarch, and a black marble slab which bore the following inscription:

Henrici Magni recreat præsentia cives

Quos illi æterno fœdere junxit amor.

which adorned the front of the house, are now preserved in the Municipal Museum (see . 141).

Continuing our walk along the Rue St. Honoré, we arrive at an elegant square, laid out as a public garden, and comprising a space of 2,058 square metres, being part of the site of the *Marché des Innocents*, once the cemetery of the church of that name. In the centre of the garden we perceive the

FONTAINE DES INNOCENTS.—This beautiful fountain, constructed by Pierre Lescot in 1551, at the corner of the rue aux Fers, and sculptured by the celebrated Jean Goujon, who is said, but without any historical foundation, to have been shot during the massacre of St. Bartholomew, while working at one of the figures, was removed to its present situation in 1786. The spaces between the Corinthian pilasters are adorned with figures of dancing nymphs surmounted by the inscription—**FONTIUM NYMPHIS.** Close to this are the

NEW CENTRAL HALLES.—Each of the ten existing pavilions is 120 feet by 100. Garden-produce, fish, poultry, butter, cheese, fowls, game, and butcher's meat, are sold here.

The roofs of the pavilions rest upon 300 cast iron columns, ten metres in height, and connected by dwarf walls of brick. The rest of the space up to the arches is closed with blinds of ground-glass plates; the roofing is of zinc, with large skylights over the carriage ways. The cellars underground are worth seeing, and may be visited for a small fee by applying at the overseer's lodge of the pavilion nearest the church of St. Eustache. Three parallel lines of tramways extend from these cellars to a tunnel under the Boulevard de Sebastopol, which communicates with the Chemin de Fer de Ceinture. Architects, MM. Baltard and Callet (1).

The pavilions are surrounded by broad foot-pavements planted with trees. Fish is sold here wholesale from 3 to 9 in summer, and from 4 to 9 in winter; other articles from 6 to 11 summer and from 7 to 11 in winter. The *Marché des Herboristes*, for the sale of fresh medicinal herbs, is held on Wednesdays and Saturdays. There is also the *Marché au Pain*, daily supplied by bakers from the environs, who are allowed to sell their bread here, on condition of its being cheaper than that made and sold by the bakers of Paris.

At the north-west corner of these markets we perceive the church of

ST. EUSTACHE.—This church, begun in 1532, stands on the site of a temple of Cybele. The facade, commenced by Mansard de Jouy in 1754, has recently been repaired, together with parts of the interior, damaged by fire during the Commune. Of the two towers designed for it, only one is built.

Interior. The church is cruciform, and has a nave and choir, with double aisles. The length is 318 feet; breadth at the transepts 132 feet; height 90 feet. A triforium gallery with paired arches runs below the large clerestory windows of the nave, many of which are decorated with stained glass. The keystones are all beautifully sculptured. Rose windows of elaborate tracery adorn the transepts; and all the fronts of the chapels are decorated in the Byzantine style. The high altar is of white marble, beautifully sculptured. Many distinguished persons were buried here; among them Voiture, Vaugelas, Lafosse, Homberg, Maréchal de la Feuillade, Admiral de Tourville, Colbert, and Charles David, the archi-

(1) The total cost of these extensive works is stated to be 12 millions of francs, over and above the cost of 249 houses pulled down to make room for them, which amounted to 27,000,000 fr. The total surface of the halles, comprising also the covered streets, is 88,000 square metres; the pavilions alone occupy 40,509. The dealers pay 1 fr. per day to the city for fixed stalls, and 30 c. for temporary places.

fect of the church, who died in 1650 aged 98. All the chapels are remarkable for their mural paintings, some of which are old frescoes, and in one chapel there is a fine monument to Colbert. On high festivals St. Eustache is thronged by amateurs of church music.

The Rues Coquillière and Jean Jacques Rousseau lead to the **HÔTEL DES POSTES** (*General Post Office*), rue Jean Jacques Rousseau (1),—now being pulled down to be enlarged, but expected to be re-erected this year (1884). Pending the alterations the Post Office is transferred to temporary buildings in the Place du Carrousel. (For postage, &c., see p. 6).

Turning to the left into the rue Montmartre, we find the *Passage du Saumon*, famous for an insurrectionary fray in 1832. On the left of the RUE DE TURBIGO, which runs from the church of St. Eustache to the Boulevard du Temple, may be seen a square feudal tower, built by Jean Sans Peur, after the murder of his cousin the Duke of Orleans. It was an appendage of the Hôtel de Bourgogne, the most sumptuous mansion of Paris under Charles VI. Recently restored, it now forms part of a school building. The staircase is of particular interest to archæologists.

At No. 182 rue St. Denis (2), is the church of

ST. LEU ET ST. GILLES.—On this spot a chapel was erected in 1236. Georges Cadoudal, the conspirator under the Consulate, when pursued, concealed himself in it for several days. This church is very rich in relics; it was the only one in which the priests ventured to say mass for the repose of the soul of the Princesse de Lamballe, on the day of her horrible murder. Beneath the high altar there is a Doric chapel constructed by the Knights of the Holy Sepulchre. In the aisle to the left on entering there is the Chapel of the Virgin; its walls are covered with numerous votive inscriptions, by grateful devotees.

The rue du Caire, higher up, leads westward to the *Place and Passage du Caire*; and the rue des Forges, to the left, to the spot once known as the *Cour des Miracles*, the description of which will not be readily forgotten by the

(1) J. J. Rousseau occupied a small apartment on the fourth story at No. 58.

(2) This street is one of the most ancient of Paris. According to an old legend, St. Denis marked it out with his footsteps while walking with his head under his arm to the place where he wished to be buried. The Kings of France used to enter Paris on state occasions by the Rue St. Denis, which was long the chief street of Paris.

readers of Victor Hugo. Even up to the reign of Louis XIV. it was the squalid receptacle of the most abandoned and depraved of Paris. The inmates had a slang, or *argot*, of their own, still used by thieves, and were organized in bands. In 1667 this nuisance was partially suppressed. The site is now a quiet commercial court, to which a glazed passage gives access.

SEVENTH WALK.

THIS comprises the rest of the 10th, and part of the 4th arrondissement. We may commence it with the

PORTE ST. MARTIN.—This triumphal arch, built in 1674, is 54 feet wide, by an elevation of 54 feet, including the attic, the height of which is 11 feet. The bas-reliefs towards the city represent the taking of Besançon, and the defeat of the Triple Alliance; those towards the faubourg the capture of Limbourg, and the overthrow of the Germans by Louis XIV. This prince is oddly represented in the character of Hercules, with a large wig on, and leaning on a club. Between the consoles of the entablature are military designs; in the centre is the sun, which Louis XIV. took for his emblem. On the southern attic is the inscription:

Ludovico Magno Vesontione Sequanisque his captis, et fractis Germanorum, Hispanorum, Batavorumque exercitibus Præf. et Ædiles P. C. C. R. S. H. MDCLXXIV.

The northern one has the following:

Ludovico Magno, quod Limburgo capto impotentes hostium minas ubique repressit. Præf. et Ædiles P. C. C. ann. R. S. H. MDCLXXV:

Many a bloody encounter took place here in June, 1848.

East of this, we see the *Théâtre de la Renaissance*, built on the site of a house burnt down by the Commune in May, 1871. Close to this is the *Théâtre de la Porte St. Martin*, also burnt down by the Commune, and now rebuilt.

Proceeding westwards, we find to our right the

BOULEVARD DE STRASBOURG, opened in 1853.—On the right is the *Eldorado* music hall (see p. 237). Higher up, to our right, is the church of

ST. LAURENT,—built in 1429, and nearly rebuilt in 1595. The high altar, by Lepautre, is profusely sculptured and decorated with Corinthian columns of marble. This church contains, besides, many good modern paintings. Mme. Le Gras, who, with St. Vincent de Paul, founded the order of the Sisters of Charity, was buried here.

Facing the Boulevard de Strasbourg, stands the

STRASBOURG RAILWAY TERMINUS.—This splendid edifice consists of four elegant pavilions, forming an immense rectangle, with a façade of 165 feet, and a length of 309. A supplementary body, projecting at the back, makes the total length of the building 410 feet. The portico is surmounted by a balustrade, behind which rises a magnificent gabled arch, surmounted by a statue of Strasbourg, and concealing the vaulted iron roof, which covers the arrival and departure sheds. The total height of the building to the summit of the gable is 48 feet, and the surface occupied by the buildings is 558,000 square feet. The portico in front has 9 arches, on the spandrils of which are sculptured the arms of the principal towns which the line touches (see p. 2).

By the Rue de Strasbourg we enter the Rue du Faubourg St. Martin. At No. 8, rue des Récollets, there is the new military *Hôpital St. Martin*, and, crossing the canal, we find the

HÔPITAL ST. LOUIS, rue Bichat, No. 40, said to have derived its name from having been devoted to persons infected with the plague, of which St. Louis died at Tunis, in 1270 (see p. 65).

Continuing eastwards along the Rue Bichat, we enter the Rue du Faubourg du Temple. Turning to the right and crossing the Canal again, we find the

ENTREPÔT DE LA COMPAGNIE DES DOUANES, Rue de l'Entrepôt, erected in 1834, by a joint-stock company, for the reception of goods in bond. It borders the Canal St. Martin. There are two warehouses 250 feet in length, four stories high, and built of stone, with brick arches. Sugar, coffee, foreign wines, drugs, wool, cotton, &c., are the principal goods stored here. For admission, apply at the bureau, holidays excepted, from 9 to 4. The

DOUANE DE PARIS is in the rue de la Douane, close by. Visitors are admitted daily from 12 to 4.

At No. 36, in the rue des Marais, is

ST. MARTIN, chapel-of-ease to St. Laurent, built in the Byzantine style.

The rue de Lancry leads to the Boulevard St. Martin, where a flower-market is held on Mondays and Thursdays. To the right stands the *Théâtre de l'Ambigu* (see *Theatres*), and a few steps to the left, we see the

BOULEVARD DE MAGENTA, an immense thoroughfare, extending from this point to the eastern extremity of Montmartre, formerly skirting the Château-Rouge, once the villa of Gabrielle d'Estrées. The building no longer exists.

On the Place de la République has been erected a monumental bronze statue of the Republic, by M. Morrice, with



ST VINCENT DE PAUL.



STRASBURG RAILWAY.



COLUMN OF JULY.



ST JACQUES DE LA BOUCHERIE.



ST VINCENT DE PAUL.



STRASBURG RAILWAY.



COLUMN OF JULY.



ST JACQUES DE LA BOUCHERIE.

allegorical figures on the pedestal, replacing the *Fontaine du Château d'Eau*, transferred to the Place Daumesnil ; the place has been adorned with pillars, planted with trees, and part of it arranged with stalls for a *flower-market*. To the westward is the

PRINCE EUGÈNE BARRACKS, built for 3,500 men.

East of this lies the *Boulevard du Temple*. Several severe conflicts took place in June, 1848, in the Faubourg beyond the Boulevards, which is otherwise uninteresting. At No. 42 of the Boulevard stands a large house, which has replaced a mean and small one, from an upper window of which Fieschi discharged his *Infernal Machine*, on the 28th of July, 1835, with a design of taking the life of Louis Philippe, while passing along the boulevards at the head of his staff, and by which Marshal Mortier, Colonel Rieussec, and several other persons, were killed, as well as a number wounded.

By the rue Charlot and rue Forez, we reach the

TEMPLE, or Clothes Market, built on part of the site of the historical Temple founded by the Knights Templars. The stalls are chiefly kept by Jews, and the visitor is subjected to almost intolerable persecution at the hands of the vendors, most of whom are women. The second-hand articles offered for sale are so cleverly "renovated," that the visitor will scarcely believe that they are not new.

Adjoining the market there is an elegant square, laid out as a garden, and 7,525 square metres in surface. Here stood the last remnant of

The TEMPLE, which formerly contained a large square tower flanked with four turrets, built in 1222. In that tower Louis XVI. and his family were imprisoned in 1792, and thence he was led to the scaffold. Sir Sidney Smith, Toussaint Louverture, Moreau, and Pichegru, were also confined there. In 1811 the tower was demolished.

MAIRIE DU 3^e ARRONDISSEMENT, which replaces that of the rue Vendôme, is deserving of attention.

Nearly opposite, in the rue du Temple, is

STE. ÉLISABETH,—once the chapel of a convent for nuns called the *Dames de Ste. Elisabeth*, and now dedicated to St. Elizabeth of Hungary. It was erected in 1628. The interior is Doric, and contains various good works of art.

In the rue de Turbigo, No. 71, is the *College Municipal Turgot* (see p. 50), the principal entrance of which is at No. 3, rue du Vertbois. At No. 8 of the last-named street is a door leading to

THE SYNAGOGUE (German rite), having its principal entrance at 15, rue Notre Dame de Nazareth.—This temple was re-

paired in 1852. The interior is decorated in the Moorish style; the galleries for the ladies rest upon cast-iron columns supporting six arcades on each side, forming together the number of the tribes of Israel; the Tabernacle is to the south. Service daily, except Saturdays and Sundays, at 7 a.m. and 7 p.m. from May to July; at 7.30 a.m. and 6.30 p.m. from August to September; at 7.30 a.m. and 4 p.m. during winter. Sabbath service every Saturday at 8 a.m.

Continuing our walk along the rue de Turbigo, the rue Montgolfier to our right, leads us to

The MARCHÉ ST. MARTIN, a parallelogram of 300 feet by 180. A bird-market is held here on Sundays.

Opposite are the gardens of the ancient abbey of St. Martin des Champs, now transformed into the

CONSERVATOIRE DES ARTS ET MÉTIERS, rue St. Martin, No. 292. —M. Gregoire, bishop of Blois, was the first who suggested the idea of forming a national repository of machines, models, drawings, &c., for the improvement of machinery and implements connected with manufactures, agriculture, and other branches of industry. The formation of this establishment was ordained by a conventional decree in 1794, but it acquired little importance till 1798, when the three repositories of machines existing at the Louvre (1), the Hôtel de Mortagne, rue de Charonne (2), and in the rue de l'Université (3), were established in the buildings of the ancient abbey of St. Martin des Champs, and all patentees were directed to deposit their inventions at the Conservatoire des Arts et Métiers, which was authorised to have them published. In 1810, a gratuitous school of arts was formed, which, in 1819 and 1836, was considerably improved. In 1838 the Conservatoire was placed on its present footing (see p. 48). An Agronomic Institute has been established here, and two national schools of arts and trades at Châlons and Angers, are connected with the Conservatoire.

Exterior.—The building comprises part of the abbey and church of St. Martin des Champs, built in the 13th century by Pierre de Montreuil, the architect of the *Sainte Chapelle*, and now nearly all rebuilt.

Interior.—*Ground-floor.*—On descending the staircase before us, we find right and left a series of experimental ploughs. By a further descent of a few steps we enter the vestibule on the ground-floor, remarkable for its being so constructed upon acoustic principles, as to convey a whisper diagonally

(1) These had been presented to the Academy of Sciences by M. P. d'Ozambay.

(2) 500 machines bequeathed to the State by Vaucanson.

(3) Agricultural implements of all countries.

from one corner to the opposite one. The hall to our left on entering contains weighing machines, together with a collection of the weights and measures of the principal countries of the world. Further on, ascending a few steps, we enter a series of rooms, containing a remarkable collection of clocks, astronomical and other scientific instruments, including a model of the earth, accompanied by the moon, travelling by clockwork round the sun; two globe clocks, dated 1588; and an automaton player on the harpsichord, by Rintzing. Returning to the vestibule, we find opposite halls containing model factories, furnaces for smelting, collection of ores, etc. The adjoining hall, called *Salle des Filatures* (1), contains looms and a large quantity of model mechanism for industrial purposes.

We now come to a vestibule, which, to the left, opens into a spacious gallery filled with ploughs, harrows, models of mills, &c., anatomical pieces of the horse and other domestic animals, executed in wax, and a collection of seeds, fruits, and roots from various parts of the globe, beautifully executed in marble, alabaster, and wax. Returning hence, the same vestibule ushers us into the interior of

The Church.—This vast hall is now called the *Dépôt des Modèles*, and contains various hydraulic machines, such as the hydraulic press, water-mills, Archimedes's screw, &c. To the right, on entering, there is a steam-engine, which communicates motion by means of straps to most of the above-mentioned contrivances, while, on the opposite side, a large water-tank furnishes the water necessary for the mills, etc. Above this resting on pilasters 6 feet in height, is a narrow iron reservoir for the display of the smaller machines, and the contrivances here exhibited for raising water. The machinery is only in motion on Sundays and Thursdays.

A lateral staircase leads hence to the

Upper Story.—This consists of a long gallery, filled with models of steam and fire-engines, machinery for iron-foundries,

(1) This gallery has an historical interest, from the fact of the 27 representatives of the Mountain assembling here on the 13th of June, 1849, when the demonstration against the expedition to Rome was dispersed by General Changarnier in the rue de la Paix. They first assembled in the Petit Amphithéâtre opposite to the *Salle des Filatures*, but afterwards adjourned to the latter. Their consultations, however, were soon interrupted by the arrival of a detachment of soldiers, leaving them no other alternative but flight. Some, among whom Ledru-Rollin, Boichot, and Rattier, made their escape through the sixth of the eight windows of this gallery (counting from the side of the vestibule) which look into the garden.

turning-lathes, joiners' implements, an exquisite specimen of wood-carving, models of roofing, patterns for shawls, a section of the *Danube* steam-packet, another of the 90-gun ship *Le Roi de Rome*, a specimen of the sheet-iron used in the construction of the *Great Eastern*, etc. A little way down the gallery, we find a room to our left, containing telescopes and other astronomical instruments. At the further end of the long gallery we find a series of six rooms, containing specimens of ornamental tiles, large glass bells and cylinders, a railway sleeping car, water wheels and other hydraulic machines, windmills, chemicals, specimens of ceramic art and model porcelain manufactures, optical and acoustical instruments, paper-making machinery, and specimens of photography applied to arts and manufactures.

The visitor must now enter the rooms which run parallel to the main gallery, filled with illustrations of the intersections of lines and surfaces, bridges, compasses, locomotives, specimens of stereotype, furnaces, the model of an Indian pagoda, &c. The names of Maudslay, Watt, Stephenson, Taylor, Edwards, &c., abound in this museum. The disposition of many objects of interest in the Conservatoire is merely temporary, in consequence of alterations now going on in the building. Some new galleries will shortly be opened. Crossing the court, we find to our left, in a passage near the principal entrance, the door of the

Library.—Fitted up in the most tasteful manner, and painted in the Byzantine style.

The *Grand* and *Petit Amphithéâtres*, or lecture-rooms; the former will contain about 300 persons.

The *Conservatoire des Arts et Métiers* is open gratuitously to the public on Sundays, Tuesdays, and Thursdays, from 10 to 4. The Library contains 20,000 volumes, and is open to students every day, Mondays excepted, from 10 to 3. The lectures are all public and gratuitous (see p. 48). A programme of the days, &c., may be had at the Conservatoire.

In front of the Conservatoire the visitor will remark the elegant *Square des Arts et Métiers*, covering a surface of 4,145 sq. metres. It has two basins adorned with bronze recumbent statues of Trade, Manufactures, the Fine Arts, and Agriculture, and a column in commemoration of the battle of the Alma. To the left is the *Théâtre de la Gaîté* (see *Theatres*). Further down in the rue St. Martin is the church of

ST. NICOLAS DES CHAMPS,—built in the year 1119, and enlarged in 1420. The western front, of 1420, is in the pointed style. The tower is square. Talma was christened, and many distinguished persons buried, here; among them,

Budæus, the restorer of Greek literature in France ; the philosopher Gassendi ; Henry and Adrien de Valois, historians ; and Mlle. Scuderi.

EIGHTH WALK.

This comprises the 4th arrondissement and a fraction of the 3d. We will usher it in with the

BOULEVARD DE SÉBASTOPOL, a continuation of the Boulevard de Strasbourg, opened throughout in April, 1858.

Lower down is the rue de Turbigo, which now connects the Place de la République (see p. 131) with the Pointe St. Eustache ; and further on, is the back entrance to St. Leu and St. Gilles, with the adjoining presbytery (see p. 128).

Proceeding down the Boulevard towards the Seine, we see the

TOWER OF ST. JACQUES DE LA BOUCHERIE, erected in 1508-22.—This is the only part remaining of the church of that name, which was demolished in 1789. It was bought by the municipality, in 1836, for 250,000 fr., and has since cost upwards of a million francs for repairs. This magnificent tower was formerly surmounted by a spire thirty feet high, and is at present one of the purest relics of Gothic architecture extant. It is square, with an engaged turret at the north-western angle, graceful pointed windows, elaborate tracery, niches with statues of saints, and a perforated balustrade at the summit adorned with the statue of St. John the Baptist and the four animals attributed to the Evangelists. To bring the foot of this tower to a level with the rue de Rivoli, the soil had to be lowered three metres, which brought to light several curious relics, besides bones. the ground having formerly been a churchyard. This structure now occupies the centre of a fine square of 5,786 square metres, laid out as a garden. Under the arch of the ground-floor stands the statue of Pascal, who here performed his experiments to ascertain the weight of the atmosphere. From the top a magnificent view of Paris is obtained. The total height is 187 feet. A small fee is paid at the entrance. Adjoining this, is the

PLACE DU CHATELET.—Here was the site of the Grand Châtelet, the court of justice and prison of Paris during the middle ages. The present square presents three sides of 220 feet, and, in the middle, contains a fountain built in 1808 after the designs of M. Bralle, the first monument erected

in commemoration of the victories of the Republic and the Empire. It now consists of a circular basin 20 feet in diameter, with a pedestal and column in the centre, 58 feet in elevation, in the form of a palm-tree. Upon the pedestal are four statues: Justice, Strength, Prudence, and Vigilance. Above the capital are heads representing the Winds, supporting a globe, on which stands a gilt statue of Victory.

On this *Place* stands the *Théâtre du Châtelet*; and opposite, a smaller one, the *Théâtre des Nations*, set fire to by the Commune May 24th, 1871, and now repaired.

The *Place du Châtelet* is crossed by the *Avenue Victoria*. Fronting the *Seine* we see the

CHAMBER OF NOTARIES, turning both into the *Boulevard* and the *rue St. Denis*, and accessible from the *Place du Châtelet*.

Near the corner of the *Rue de Rivoli* and *Rue St. Martin*, beyond the *Tour St. Jacques*, is

ST. MERRI, originally a small chapel dedicated to St. Pierre-des-Bois, near which St. Mederic or St. Merri died in 700. In 1200, a church, built on its site, took for its patron St. Merri, whose relics it contained. The present edifice, begun in 1520, and finished in 1612, has a fine Gothic front. This church is remarkable for the obstinate resistance made in it in 1832, to Louis Philippe's troops.

Proceeding up the *rue St. Martin*, we find, to the left, the *rue Quincampoix*, celebrated in the days of the *Financier Law* as the place where his votaries resorted to gamble in his *Mississippi shares*. To the right is the *rue Beaubourg*, once *rue Transnonain*, where a bloody conflict occurred between the people and the troops in April, 1834.

This quarter contains some of the most remarkable old hotels in Paris: among them we may mention the

HÔTEL DE ST. AIGNAN, 71, *rue du Temple*. On its site stood the house where the Connétable Anne de Montmorency died of his wounds after the battle of St. Denis, Nov. 12, 1567. Henry II. often resided here; and it was then called the Hôtel de Montmorency.

In *rue des Archives* at No. 12, we perceive a remnant of the Hôtel Clisson, consisting of a gate flanked by two spired turrets. This was but lately the entrance of the

ÉCOLE DES CHARTES (see p. 49), now at 58, *rue des Francs-Bourgeois*, and belongs to the

PALAIS DES ARCHIVES, the entrance of which is in the same street, No. 60.—The Hôtel de Soubise was built upon the site of the above-named Hôtel of the Connétable de Clisson; and, after passing through the family of the Guises, became the

property of the Rohans in 1697. In 1809 the whole edifice was consecrated to the preservation of the archives of the nation. This precious collection originated with the National Assembly in 1789, and to it were afterwards joined, besides all the acts and minutes of the legislature, the domanial and administrative archives, the charters and other documents of the monastic bodies, public papers relating to the topography and statistics of the country, as well as several other objects of value and rarity.

The establishment is divided into four departments or sections, viz.: 1st, the *secrétariat*; entrusted, not only with the management of the establishment and of the library, consisting of 15,000 volumes, but also with the preservation of all documents emanating from the different governments that succeeded each other from Louis XVI. down to 1815.—2dly, the *historical section*, comprising old records and charters commencing from the 7th century, bulls, monastic and ecclesiastical records, others relating to military religious orders, ancient schools and universities, genealogical matters, &c.—3dly, the *administrative section*, comprising the proceedings of the ancient Council of State and the Council of Lorraine, also royal ordonnances, letters patent, &c.; besides the contributions from the Government departments; also the records of the ancient Chamber of Accounts at Paris, and documents relating to princely apanages, domains, national property, sequestrations, confiscations, topographical maps, and the division of France into departments.—4thly, the *legislative and judicial section*, comprising laws, ordonnances, edicts, letters patent, and imperial decrees. This immense mass of historical, administrative, and judicial matter, filling upwards of 500,000 volumes, boxes (*cartons*), portfolios, and bundles, occupies 130 rooms.

On the ground-floor, the visitor will find the *Musée sigillographique*, containing the punches of the Corporation of Paris goldsmiths, the seals and trade-marks of other corporations, the stamps of the *Généralité* of the capital, dies and casts of all the State-seals from Childeric I. (A. D. 457) down to Louis Philippe. The total number of pieces here is 28,000.

On mounting the staircase, we enter the *Musée Paléographique* by the *Salle des Gardes*. The oldest record preserved here, among 47 Merovingian charters, is a deed of Clotaire II., A. D. 625, on papyrus, containing a donation of lands to the Abbey of St. Denis. This deed was for the first time deciphered, and a fac-simile made of it, in 1852; and fac-similes have been made of other ancient deeds also preserved here. Among the other interesting objects,

we may mention a model of the Bastille, cut out of a stone of that fortress, various articles of apparel worn by Marie Antoinette, the *armoire de fer* made by order of the National Assembly in 1790 to contain the implements used in printing the assignats, the golden seals of various Kings of France, and the bulls of papal decrees, the keys of the Bastille, the silver keys of Namur presented to Louis XIV., the famous *livre rouge* found at Versailles, the wills of Louis XVI. and Marie Antoinette, her last letter, the journal of Louis XVI., the minute of the Droits de l'homme, the plate of the Assignats, medals of the Empire, the standards of the *mètre*, *gramme*, and *décagramme* in platinum, autograph letters of Napoleon I., and among them one written by him to Louis XVIII., &c. Most of the rooms of the upper story are decorated with paintings by Boucher, Natoire and Watteau. Public on Sundays from 12 to 3, and with tickets on Thursdays, from 12 to 3.

Behind the Hôtel de Soubise, in the rue Charlot, is

ST. JEAN ST. FRANÇOIS, second district church of the third arrondissement.—The exterior and interior are both plain. It was the chapel of a convent of Capuchins, founded in 1623. It is remarkable for some good paintings.

In the rue Vieille du Temple we find the

IMPRIMERIE NATIONALE, formerly the PALAIS CARDINAL.—This hotel, erected in 1712, was the property of the Cardinal de Rohan, so famous in the time of Louis XVI., and whose intrigues brought so much unmerited odium on the unfortunate Marie Antoinette. Official documents of every description are printed here, for the government offices both of the capital and the departments, besides the *Bulletin des Lois*, and a great number of Oriental works, for which there are permanent correctors. About 1,200 persons, including upwards of 400 women and 40 boys, are constantly employed in this establishment. In the centre of the first court is a fine bronze statue of Guttenberg. Its pedestal is adorned with bas-reliefs illustrating the progress of civilization through the art of printing. The establishment contains a type-foundry for alphabets of different languages, including the Chinese, Sanscrit, Tartar, and the Assyrian cuneiform characters (1). The Imprimerie Nationale, besides an immense number of modern matrices, possesses also several typographical curiosities; the most interesting is the *Grec du Roi*, being a complete set of matrices of Greek characters engraved by order of

(1) There are the types here of 36 oriental languages, and 16 European ones not using the Latin characters. The latter exist here in 46 different forms and sizes; 356 reams of paper, equivalent to 9266 octavo volumes, can be struck off in a single day.

Francis I., and so perfect in form, that the University of Cambridge applied for a fount of them in 1692. The oriental books, with coloured margins, and other splendid specimens of typography, unique in their kind, and which can scarcely be executed elsewhere, are also deserving of remark. When Pope Pius VII. visited the Printing-Office, the Lord's Prayer was printed and presented to him in 150 languages; and, before he returned to his carriage, he received a copy of the collection ready bound. The authors of works of real utility, the printing of which could not remunerate private enterprise, may have them printed here at the expense of government. The expenses of this establishment are 6,000,000fr. It receives no Government subsidy, but each department of the State pays for its printing here according to a tariff fixed by the President of the Republic. Visible, on Thursdays at 2 p.m., with passport or permission to be had on the spot.

At the corner of the rue des Francs-Bourgeois and the rue Vieille du Temple is the Hôtel Barbette, or, rather, what remains of that mediæval residence associated with Isabeau of Bavaria and the murder of the Duke of Orleans by the accomplices of Jean Sans-Peur, Nov. 23d, 1407, an event which gave rise to the bloody feud which led to the occupation of France by the English. The single turret that remains (over a grocer's shop) is very curious, and the grating in the window is the identical one behind which Jean Sans-Peur (Duke of Burgundy) kept a light always burning as an atonement for his crime.

At 55, rue des Francs-Bourgeois, or 18, rue des Blancs Manteaux, is a large and well-designed edifice, the central establishment of the *Mont de Piété* (see p. 62). At No. 12 is the church of

NOTRE DAME DES BLANCS MANTEAUX,—once the chapel of a convent of mendicant friars, called the *Blancs Manteaux*, from their dress, or the *Serviteurs de la Vierge Marie*, who established themselves in 1258. Over the entrance is a large and splendid picture of the death of St. Petronilla, of the school of Guercino. At No. 18, in the rue des Billettes, we find

The LUTHERAN CHURCH (*Les Carmes Billettes*)—Built in 1745, after the designs of Claude, a Dominican, and belonged to a body of Carmelite friars. In 1790 the convent was suppressed, and in 1808 it was bought by the City of Paris, and given to the Lutherans. Service is performed on Sundays, at 12 in French, and at 2 in German. Adjoining the church is a small court, surrounded by a Gothic portico, belonging to the old monastery.

The rue Croix de la Bretonnerie leads to the

MARCHÉ DES BLANCS MANTEAUX, opened, in 1819, on the site of the convent des Filles Hospitalières de St. Gervais.

At the corner of the rue Pavée stands

The **HÔTEL DE LAMOIGNON**, one of the most elegant of the residences of the old nobility. It has a remarkable balcony in the northern wing, and a square turret at the corner of the street.

In the rue Pavée were the *Hôtel de la Houze*, and *Hôtels de Gaucher, de Châtillon*, and *d'Herbouville*, or *de Savoisi*. Here stood also the prison of *La Force*, formerly the hôtel of the Duc de La Force, but converted into a prison in 1780; the building was demolished in 1851. A small remnant is left of the *Marché St. Jean* (1), bordering on the rue de Rivoli. Hereabouts stood the house of Pierre de Craon razed to the ground in consequence of his attack on the Connétable de Clisson in 1392. In the Rue du Roi de Sicile, No. 32 was for some time inhabited by Gabrielle d'Estrées.

At No. 23, in the rue de Sévigné, is the

HÔTEL DE CARNAVALET, one of the most beautiful mansions of the 16th century, built in 1544 by Jean Bullant, architect, and decorated with sculpture by Jean Goujon. It was the residence of Madame de Sévigné, and the Countess de Grignan, her daughter. The sculptured gateway is by Jean Goujon, as well as the winged figure on the key-stone, the two lions trampling on armour, several medallion trophies, &c. This hotel was once distinguished above all others in Paris, as the favourite resort of wit, learning, and refinement. The drawing-rooms of Madame de Sévigné, with the closet immortalised by the Letters there composed, now contain the

Bibliothèque de la Ville.—The valuable library once possessed by the City perished in the flames which consumed the Hotel de Ville (see p. 146); but through the energy of the authorities, and especially of the present librarian, M. Cousin, who contributed 6,000 volumes of his own towards the formation of a new collection, there is now here an important library of 60,000 volumes, filling five rooms, besides the public reading room, formerly Mme. de Sévigné's parlour. This collection is exclusively devoted to the history of Paris: besides all the works written on the subject, it comprises an inestimable series of all the periodicals published since Louis the Fifteenth's time; all the decrees, edicts, &c., of the Royal and Municipal authorities, and upwards of 40,000 engravings of the monuments of the capital, many of which have long disappeared from the map. For permission to attend the

(1) It was formerly a cemetery, and used as a place of execution. In 1535, a merchant, named Etienne de la Force, was burnt alive here for heresy.

reading-room, apply, in writing, to *M. le Préfet de la Seine*, who will send a card affording permanent admission. Open daily from 11 to 5 in summer; and in winter 10 to 4, except on holidays. Vacation, from August 15th to October 1st.

The new buildings which have been added and which include a structure formerly annexed to the *Hôtel des Drapiers* contain the

MUNICIPAL MUSEUM—a highly important collection of historical relics connected with the capital of France, the nucleus of which was formed in 1867 by Baron Haussmann. The museum comprises four great divisions:—I. The *Pre-Historic Ages*, represented by a variety of palæontological specimens found in the basins of the Seine and the Bièvre. —II. The *Gallo-Roman period*.—III. The *Middle Ages*, from the 5th to the 15th century; the *Renaissance* to the end of the 16th, and the subsequent period down to the *Revolution*. Each of these sections of the Third Division comprises the topography and architecture of old Paris. To this Division also belong all the MSS., charters, seals, etc., relating to the Municipal Body, from the guild of the *Nautæ Parisiaci* down to the latest organization before the Revolution.—IV. The *Contemporary Period* has specimens of modern art, medals, and coins, which may be interesting to posterity. —V. The *Revolutionary Period*. Most of the objects in this remarkable collection are the gift of M. Liesville. In the middle of the *Grande Salle* will be seen a *fac-simile* of the Bastille carved out of one of the stones of the fortress, and over the chimney-piece a “panoply of Republican arms,” comprising “swords of honour,” etc., belonging to the conquerors of the Bastille. There are many pictures and prints of the period; among others, portraits of Louis XVI. and Marie Antoinette, a Fête on the ruins of the Bastille, July 18, 1790, the Fights at the Porte St. Martin, 1830, and in the Place du Palais Royal, 1848. There is also an immense plan of Paris, begun in 1734 and finished in 1739, by MM. L. Bretez, C. Lucas, and Aubin. To students of the French Revolution, the collection in this room is invaluable. The museum is open to the public on Sundays and Thursdays from 11 to 4. On other days foreigners are admitted to visit it, but they must be accompanied by an attendant. The rue de Sévigné leads eastwards to the

PLACE DES VOSGES, standing on the site of the famous *Palais des Tournelles*, so called from its many turrets. It was in this palace that the masquerade took place, which so nearly proved fatal to Charles VI.; and it was in the great court that the tournament was

held, in which Henry II., tilting with the Count de Montgomeri, received a wound in the eye, which proved mortal. In consequence of this event, Catherine de Médicis caused the palace to be demolished in 1565, and the present "place" was begun in 1604, under Henry IV. In the centre is an equestrian statue of Louis XIII. This was formerly the court end of the town.

Passing through the central archway on the northern side, we reach the rue Turenne. At the corner of the rue Ste. Claude is

ST. DENIS DU ST. SACREMENT.—The alto-relievo of the pediment is by Feuchères, and represents Faith, Hope, and Charity. It has some good paintings.

On the Boulevard des Filles du Calvaire stands the *Cirque d'hiver*, for equestrian performances (see *Theatres*).

NINTH WALK.

This walk, comprising the 11th and 12th arrondissements, may be commenced from the **BOULEVARD VOLTAIRE**, formerly *du Prince Eugène*, extending in a direct line from the Boulevard du Temple to the Place du Trône. At the rue St. Sébastien it crosses the beautiful

BOULEVARD RICHARD LENOIR, formed over the arched roof of the Canal St. Martin, and lined with trees. Air-shafts, protected by railings encircling ornamental shrubs and flowers, are pierced at intervals through the vault, which measures 1,600 metres (one mile) in length. A stone bridge is thrown across the Canal where the arched roof ceases. A ham-fair, lasting three days, is held here about Easter.

Continuing along the Boulevard Voltaire, we find the new Gothic church of **ST. AMBROISE**, replacing another, now pulled down, in the Rue St. Ambroise.

At the junction of the Avenue Parmentier with the Boulevard Voltaire stands the Mairie of the 11th arrondissement. The Passage Richard Lenoir, and rue de Charonne lead to the rue St. Bernard, where we find the Church of

STE. MARGUERITE,—originally a chapel, erected in 1625. The rector of this church was the first Catholic priest who broke the vow of celibacy at the revolution of 1789. It is said that the unfortunate Dauphin, son of Louis XVI., who was entrusted to the care of a cobbler, named Simon, whose ill treatment he did not long survive, was buried in the cemetery of this church.

At No. 151 a marble slab marks the spot where Baudin,

Deputy for the Ain, was killed on the barricades in December, 1851; at 184 is the

HÔPITAL ST. ANTOINE, established in 1795 in the buildings of the abbey of St. Antoine des Champs. Strangers are admitted on Thursdays and Sundays from 1 to 3.

Higher up, we reach the

PLACE DE LA NATION (until recently *Place du Trône*), circular space, planted with trees. The Jacobins used it as a supplementary place of execution; in August, 1793, they immolated 59 of their victims here in one day. A gingerbread fair is annually held here after Easter. Beyond it, we perceive the two lofty Doric

COLUMNS OF THE PLACE DE LA NATION, erected in 1788, and finished in 1847. Above the bases are colossal figures in bas-relief: those facing the outer boulevard, by Desbœufs, represent Peace and Victory; those on the other side, by Simart, Industry and Justice. Winding staircases lead to galleries crowning the capitals, on each of which is an acroterium supporting a colossal bronze statue; one represents St. Louis, by Etex, the other Philip Augustus, by Dumont. A throne was erected here, on which Louis XIV. received the homage of the City, on his triumphal entry, Aug. 26th, 1660, whence its name. Adjoining is the new Church of the Immaculate Conception. The road hence to Vincennes is wide, with a fine avenue.

From this place we may enter the

BOULEVARD DIDEROT, formerly *Mazas*, opened in 1853, and extending down to the quays. King Dagobert had a palace in this neighbourhood, which was also inhabited in the 17th century by the notorious Marquise de Brinvilliers.

Entering the rue de Picpus from this Boulevard, we find, at No. 12, the hospital called *Maison d'Enghien* (see p. 60), and, lower down, at No. 35, an Augustine convent, now occupied by the *Dames du Sacré Cœur*. Within the walls of this establishment is the small private *Cimetière de Picpus*, containing the remains of several noble families, such as de Noailles, de Grammont, de Montaigu, Rosambo, Lamoignon, &c.; and Lafayette. In an adjoining spot repose several victims of the reign of terror. Visitors are admitted.

At No. 76 is a Jewish hospital, built by Baron James Rothschild. The cost of this building was 400,000fr. Close to it is a *Maison de retraite* for aged Israelites.

At No. 36 of the rue de Reuilly is the church of ST. ÉLOI, of no peculiar interest.

Crossing the Boulevard Diderot, we see extensive barracks, occupying the site of the Royal looking-glass manufactory erected by Colbert.

Descending along the same Boulevard, nearly opposite the PRISON MAZAS is the terminus of the

LYONS RAILWAY—fronting the whole length of the rue de Bercy, from the Boulevard Diderot to rue Rambouillet.

The rue de Bercy leads to the exterior Boulevard of that name, which reaches to the Seine, skirting the village of BERCY, part of which is now annexed to Paris. This place is the great wine-mart of the capital; the warehouses for wine extend half a mile along the river.

In M. Say's sugar-refinery there is an Artesian well, yielding about 3,000 litres per minute. This is, in chronological order, the third in Paris. (See pages 100 and 167.) At Bercy is the

PONT DE BERCY, or DE LA GARE, formerly a chain bridge, now rebuilt of stone. It cost 750,000fr.

Further up the river is the PONT NATIONAL, a viaduct over the Seine for the railway round Paris. There is here a floating octroi-office moored on the river. Immediately within the line of the outer Boulevard stands the great

DÉPÔT DES FOURRAGES, for the garrison of Paris, a handsome building, 300 feet long, and 4 stories high, with sheds 500 feet long, and 25 feet high, for straw, hay, &c.

The Quai de la Rapée crosses the Place and Boulevard Diderot.

Close to the Pont d'Austerlitz is a large rotunda, containing the new *Panorama of the Taking of the Bastille*.

Further on is the Boulevard de la Contrescarpe, skirting the fine port or *Gare du Canal St. Martin*, and ending at the

PLACE DE LA BASTILLE.—The Bastille was attacked and captured by the people on the 14th of July, 1789. In May and June of the following year it was demolished, in pursuance of a decree of the National Assembly, and part of the materials were employed in the construction of the Pont de la Concorde. Its site now forms the Place de la Bastille, part of the moat having been converted into the port mentioned above. Here it was, at the entrance of the Faubourg St. Antoine, that the insurgents of June, 1848, had erected their strongest barricade, which it required all the efforts of artillery to overthrow. It was on this barricade that Monseigneur Denis Affre, archbishop of Paris, met with his death, in attempting to persuade the insurgents to desist from their fratricidal struggle. Here stands the

COLUMN OF JULY, its pedestal standing immediately on a basement of white marble, supported by blocks of granite. The foundations were laid by Louis Philippe, July 28, 1831. On the western side of the pedestal is figured, in bold relief, a lion passant, and underneath the following inscription :

A la gloire des Citoyens Français, qui s'armèrent et combattirent pour la défense des libertés publiques dans les mémorables journées des 27, 28, 29 Juillet, 1830.

On the opposite side is the date of the laws decreeing the monument, and the other two sides bear the dates of the 27th, 28th, and 29th July. At the corners of the pedestal is the Gallic cock bearing an oaken wreath in its claws. On the column are the names of 504 patriots killed during the Three Days of 1830. The Corinthian capital, over which is a railed gallery, is 16½ feet wide, and ornamented with lions' heads, genii bearing garlands, &c. Surmounting it is a gilt globe, and on it stands a colossal figure, gilt also, representing the "Genius of Liberty," in its right hand is a torch, in its left a broken chain; it stands on one foot, with wings expanded, as if in the act of taking flight. The height of the column is about 154 feet, the diameter 12 feet; weight of metal employed 163,283lb. The revolutionists of 1830 and 1848 are buried underneath.

The Place de la Bastille presents several points of interest. At No. 230, rue St. Antoine is a commemorative slab of the taking of the Bastille. At the entrance of the same street there formerly stood a triumphal arch, demolished in 1789. The corner-house, No. 1, rue du Faubourg St. Antoine, was inhabited by Pepin, who was executed as one of Fieschi's accomplices in his attempt against the life of Louis Philippe in 1835. The fine boulevard over the Canal St. Martin may here be taken in at one view; the new terminus of the

VINCENNES RAILWAY, an elegant building, stands opposite, and on another side the Boulevard Beaumarchais commences the series of the interior boulevards. At No. 25 is the *Théâtre Beaumarchais* (see p. 235), opposite the site of the house where the celebrated dramatist Beaumarchais lived.

Entering the rue de Charenton, we find at No. 28 the HOSPICE DES QUINZE-VINGTS.—This hospital for the blind was founded by St. Louis in 1260 (see p. 60). Higher up is the

HÔPITAL TROUSSEAU, a building formerly connected with the establishment of the Enfants Assistés (see p. 65). It was founded in 1660 by the bounty of M. and Mme. Aligre, and is now devoted to the reception of sick children.

The RUE DE CHARENTON possesses a melancholy celebrity from the massacre of several hundred protestants of all ages and both sexes, Sept. 28, 1621. They were attacked and murdered by a party of foot-men, pages, and porters, while coming from a new protestant church they had had built at Charenton. The perpetrators of this crime went unpunished. The street at that time bore the name of *rue de la Planchette*.

TENTH WALK.

This lies within the 4th arrondissement, the most conspicuous object of which is the

HÔTEL DE VILLE, Place de l'Hôtel de Ville.—In 1357 the municipality purchased, for 2,880 livres de Paris, the *Maison de la Grève*, or *Maison aux Piliers*, which had formerly belonged to Philip Augustus, and was frequently the abode of royalty. Upon the site of this the original Hôtel de Ville was erected. It was a monument, the interior of which vied in splendour with the Tuileries. Princely festivals were given here to Queen Victoria in 1855, and to various other crowned heads at different periods. The Hôtel de Ville was burnt down by the Commune on the 24th of May, 1871, together with its valuable library of 65,000 volumes. It was quickly decided, however, that the building should be reconstructed, while utilising as far as was possible those portions of the original edifice that were not destroyed by fire. It was considered especially desirable to retain the façade by Godde and Lesueur, fronting the Place Lobau; but this portion of the scheme was abandoned, and it was eventually decided to pull down the whole of the ruins and to build on the site an Hôtel de Ville identical in all important features with its predecessor. Designs were advertised for in July, 1872, and those of MM. Ballu and de Perthes were accepted. Subsequently the architects were requested to introduce certain alterations into their plan, so as to allow of greater interior accommodation than that which existed in the old building. The cost of the work was set down at 25,500,000fr. Although still incomplete, especially as regards the interior fittings, the new Hôtel de Ville was publicly opened with great ceremony on the occasion of the National Fête, July 14, 1882. It contains 368 rooms. One of the most noticeable features of the façade is the clock and its ornamentation. The design has been copied from that of the original. The two winged figures supporting the upper part of the dial are by M. Charles Garnier, architect of the Opera House. The seated figure immediately below, representing the Hôtel de Ville, is by M. Gautherin, and the two recumbent figures on either side of the clock are by M. Aimé Millet. Only a portion of the building is at present used for public purposes.

THE PLACE DE L'HÔTEL DE VILLE, formerly PLACE DE GRÈVE, has been the scene of most of the public "deeds of blood" that have occurred in the capital. Once the place of execution for



THE NEW HOTEL DE VILLE



FONTAINE ST MICHEL



THE CHATEAU DE VINCENNES



PONT NEUF.

criminals, it has also been stained with the blood of the victims of revolution (1).

Behind the Hôtel de Ville are two vast barracks; the larger is connected with the Hôtel de Ville by a subterranean passage; the other, *Caserne de Lobau*, is its counterpart, except in size. Behind the former stands the Mairie of the 4th arrondissement. It is proposed to annex the Caserne de Lobau to the Hôtel de Ville, and to use the building for Departmental Administration and Elementary Education.

ST. GERVAIS.—This church was inaugurated in 1420, and enlarged in 1581. Over the northern aisle of the choir rises a tower about 130ft. high, the lower part of which is of ancient, the upper of modern, construction. In the Lady Chapel there is an elaborate open-worked crown, pendant from the ceiling, with an inscription, partly ancient, thus: *parfaite en l'an 1417, peinte en 1842*. Above the screen opposite the pulpit is the Eternal Father surrounded by angels, by Perugino. Paul Scarron, Philippe de Champagne, and many other distinguished persons were buried in this church.

Striking into the rue de Jouy, east of this, the visitor will bid adieu to the modern rue de Rivoli to plunge into one of the oldest quarters of Paris (2). At No. 7, he will find the *Hôtel d'Aumont*, built by Mansard; and further on the rue Charlemagne, where, at No. 14, the *Passage Charlemagne* crosses the court of the *Hôtel de Jassaud*, or *d'Aguesseau*, once the site of a palace. An octagonal engaged tower of the time of Francis I. is still to be seen in a corner of the court.

This passage leads to the rue St. Antoine, a continuation of the Rue de Rivoli; at No. 120, is the

LYCÉE CHARLEMAGNE, the buildings of which belonged to the college of Jesuits founded by Cardinal de Bourbon in 1582. Adjoining this we see the elegant church of

ST. PAUL ET ST. LOUIS,—begun in 1627, on the site of a chapel belonging to the adjoining convent of the Jesuits. It was finished in 1641, and Cardinal Richelieu performed the first mass in it in the presence of Louis XIII. and his court. On the piers of the arches opening into the choir, on both sides, are black marble slabs with inscriptions, showing that the hearts of Louis XIII. and XIV. were deposited here. Among

(1) Among the persons of note executed here were the Connétable de St. Pol, the Count de Montgomeri, Marshal Marillac, Ravailac, the Maréchale d'Ancre, the Marquise de Brinvilliers, Cartouche, and Damiens.

(2) Most of the houses of this locality suffered greatly from the effects of artillery in the days of June, 1848, and still more during the last days of the Commune, May 21-29, 1871.

the paintings we may mention St. Isabelle, sister of St. Louis, offering a church to the Virgin, by Philippe de Champagne.

At No. 143, in the rue St. Antoine, is the

HÔTEL DE SULLY.—Built by Ducerceau, and the residence of the celebrated minister whose name it bears. Its court is richly adorned with sculpture.

At No. 216 bis is

La VISITATION, a small Calvinist church built by F. Mansard, in 1632, for the Dames de la Visitation.—Fouquet was buried here in 1680. Service is performed here in French by the pastors of the Oratoire, on Sundays and festivals, at 12¼.

In the rue de Sully is

The ARSENAL.—About 1396, a depot for artillery was built upon this spot, but was destroyed by an explosion in 1563. Charles IX. reconstructed it on a larger scale. The valuable library, called *Bibliothèque de Paulmy*, originally formed by the Marquis de Paulmy d'Argenson, was deposited here; to this collection were added that of the Duke de la Vallière, and several others, when it took the title of *Bibliothèque de l'Arsenal*. This Library is rich in history, foreign literature, and poetry, particularly in Italian works; and contains about 350,000 printed volumes, and 5,800 manuscripts, among which are some beautiful missals. The library is public from 10 to 3, except on Sundays and holidays.

Facing the Arsenal there is a large building, containing barracks for the Line; it occupies the site of the ancient and once magnificent convent of the Célestins, whose church, built by Charles V., contained a greater number of tombs of illustrious personages than any in Paris. Most of the tombs of the chapel were transported to the *Musée des Monuments Français*, now the Palais des Beaux Arts, rue Bonaparte, and two are at the Louvre in the *Musée de la Sculpture Moderne* (1). A small portion of this convent has now been removed to make room for the Boulevard Henry IV., connecting the Boulevard St. Germain with the Place de la Bastille by the *Pont Sully*.

The adjacent Quai Morland formerly gave access by a wooden bridge to a small island called *Île Louviers*.

At the corner of the rue St. Paul, No. 4, are a few remains of the *Hôtel de St. Paul*, long a royal residence.

At the corner of the rue des Lions, in the rue St. Paul, is a small square turret of the age of Henry IV. All the ground

(1) During the demolition of part of the ancient church in May, 1847, several tombs were discovered, one of which was that of a daughter of King John of England.

between the rue St. Antoine, the moat of the Bastille, the river, and the rue du Figuier, was formerly occupied by buildings which Charles V., in 1360-5, purchased and formed into a palace, the above-mentioned *Hôtel de St. Paul*. This palace was abandoned by the kings of France for the Palais des Tournelles; and, in the 16th century, the buildings were sold.

By striking into the rue des Barres, the visitor will see before him, at No. 1, rue du Figuier, the

HÔTEL DE SENS, one of the most interesting remains of the middle ages extant in France.—It was erected in the 15th century, and formed part of the Hôtel St. Paul. Various distinguished personages inhabited it at different times; among others, Louis de Bourbon, Cardinal de Guise, and Cardinal Dupéron. The gateway is flanked by two overhanging peaked turrets. The windows are curious; and there is a remarkable turret in the south-western corner of the court. In the rue de l'Hôtel de Ville, to the left, is another projecting turret, with quaintly-ornamented windows.

ELEVENTH WALK.

This walk comprises the islands, which lie partly in the 4th, and partly in the 6th arrondissement.

The *Ile de la Cité* was, until 1607, divided into three islands, the two smaller ones being the *Ile aux Treilles*, which commenced at the rue du Harlay, a street occupying the exact site of the arm of the Seine which formed the separation; and the *Ile à la Gourdaïne*, beginning from the present carriage-way. It was on the latter that the Templars were burnt, in 1314. The present island is connected with the quays by the

PONT NEUF.—Reconstructed in 1852. Its total length is 1,020 feet, and its breadth 78.

On the square area, at the junction of the two parts of the bridge, a bronze statue of Henry IV. was erected by his widow, Marie de Médicis, but was destroyed in 1792. In 1818, the present statue, cast by order of Louis XVIII., and paid for by public subscription, was inaugurated with much ceremony. Underneath the pedestal was placed a magnificent copy of the *Henriade* of Voltaire.

The lateral faces have two bronze bas-reliefs; in one, Henry IV. is seen commanding food to be distributed to the inhabitants of Paris, who, during the siege of the capital, had taken refuge in his camp; in the other, the king, entering as a conqueror,

stops in the Parvis de Notre Dame, and orders the provost of Paris to bear his message of peace to the inhabitants.

From the middle of this bridge the stranger passes into the

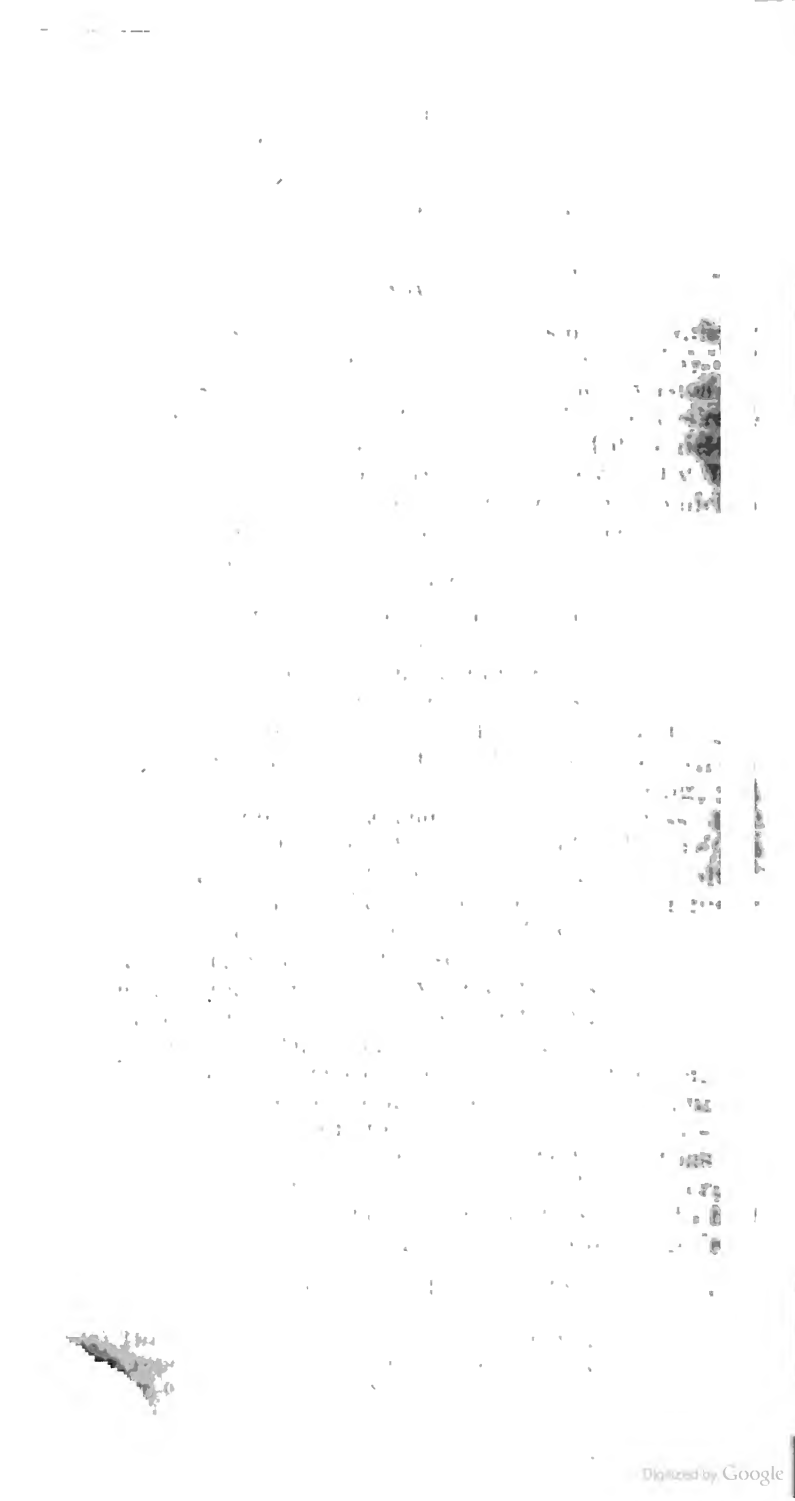
PLACE DAUPHINE, formed in 1608, and named after the Dauphin, afterwards Louis XIII. This "place," formerly the residence of the officers of the *Parlement*, was the scene of some festivities under Louis XIV.

PALAIS DE JUSTICE.—The original works of this edifice are nearly as old as the Palais des Thermes (see p. 193). The palace was used for public purposes before the invasion of the Franks. The kings of France of the first and third races resided here until the end of the 14th century. One of its chief halls, called *Grande Salle du Palais*, was destroyed by fire in 1618. There was an immense marble table there, which was used for the royal banquets, and at certain periods of the year it performed the office of a stage, on which the clerks of the palace, called *Clercs de la Basoche*, diverted the public with satirical performances and farces. In 1776 a fire broke out in the buildings adjoining the *Sainte Chapelle* (see p. 151), and completely destroyed them; and in 1871 the incendiarism of the Commune committed greater ravages still.

Exterior.—The front facing the Boulevard du Palais (1), consists of a central body and two wings enclosing an ample court, separated from the street by an iron railing, richly wrought and gilt. A second court gives access to the Sainte Chapelle and to the site of the *Hôtel de la Préfecture de Police*, burnt down May 24th, 1871, but now rebuilt. To the north the style of the building gradually changes from the Italian to the mixed Gothic of the 14th century, beginning with a body crowned with two segmental pediments, flanked by small turrets, and ending with a buttressed wing which connects the palace with a large square tower, called *La Tour de l'Horloge* (2). The design of this wing is continued along the Quai de l'Horloge, and terminates at a round tower, called the *Tour de César*, between which and the adjoining *Tour Bombée* is the entrance to the *Conciergerie* (see p. 151). It was here the guillotine carts used to receive the victims of the Reign of Terror. Further on is a third round tower, crowned with battlements, called the *Tour d'Argent*, set fire to by the Commune. This portion also belongs to the *Conciergerie*. The

(1) Opposite the Palace there formerly stood the Convent of St. Barthélemy.

(2) The bell, called *Tocsin du Palais*, now replaced in this tower, repeated the signal from St. Germain l'Auxerrois for the massacre of St. Bartholomew.





PALAIS DE JUSTICE.



CATHEDRAL OF NOTRE-DAME



CATHEDRAL OF NOTRE-DAME (SIDE VIEW).

splendid clock which adorns the side of the palace facing the *Quai aux Fleurs*, was replaced there in 1852 (1). In front of the principal court of the Palace criminals used to undergo the punishment of the *carcan*, or pillory, which was abolished in 1848.

Interior.—Having entered the vestibule from the great flight of steps, we perceive, to our left, a door giving access to the upper storey of the *Sainte Chapelle* (see p. 152).

The *Salle des Pas Perdus*, built by Desbrosses in 1622, was burnt by the Commune, but is now reconstructed. The building contains the Court of Assizes, Court of Cassation, Court of Appeal, Tribunal of First Instance, and Chamber of requests. A statue of St. Louis stands against the wall of one of the towers, in which the will of Louis XIV., immediately on its being received by the Parliament, was enclosed in a recess, and bricked up, to prevent its execution.

The chief entrance-court gives access on the right to the

CONCIERGERIE, the most interesting part of the old palace, on account of its many melancholy associations relating to the first French revolution. It was the prison of the royal palace, and its name is derived from the *concierger* (keeper). The room in which Marie Antoinette was confined, as well as paintings and other relics connected with her imprisonment, are shown to the visitor, together with the large room adjoining (now used as a chapel), in which the Girondins met for the last time before being summoned to execution. Princess Elizabeth and Robespierre were also confined in the Conciergerie. A dark passage leads to a room on the ground floor of the *Tour d'Argent*, where St. Louis is said to have kept his treasure. It is a lofty chamber with a ribbed vault. From one of the windows is seen an arched staircase leading to the Seine, and closed by a heavy grated door. The prison is visible by applying for a ticket to the *Bureau des Prisons*, in the adjacent Cour du Harlay.

In the Rue de la Sainte Chapelle there are the prisons of the *Dépôt Judiciaire*, communicating with the Palais de Justice by a subterranean passage, through which the prisoners are conducted for trial or examination. In the second court of the Palais de Justice we find the

SAINTE CHAPELLE, erected in 1245—8, by the architect Pierre de Montreuil, for the reception of the relics (including

(1) Charles V. had it constructed in 1307, it being the first large clock seen in Paris. The decorations were finished in 1653, and repaired in 1683, under Louis XIV.

the crown of thorns and a piece of the true cross), bought of Baldwin, Emperor of Constantinople, by St. Louis, and now preserved in the Church of Notre Dame, where they are exhibited in Holy Week.

Exterior.—The front of this splendid building consists of an under-croft porch of three Gothic arches, intersected by buttresses, two of which end laterally in two engaged spired towers, connected on the outside by a gallery and parapet crowning the upper portico. Between the towers is a crocketed gable, surmounting a splendid rose-window constructed by Charles VIII. The spires are octagonal, and encircled with a crown of thorns at half their height. The upper windows are surmounted by crocketed canopies, connected by an open-worked parapet crowning the whole, on which we see eight statues of angels, cast in lead, by Geoffroy Dechaune. The height of the edifice is 139 feet; its length 118 feet, and breadth 55 feet. The roof is steep and surmounted by a lofty spire, 108 feet in height, richly crocketed and gilt, and adorned at its base with the statues of the 12 apostles, cast in zinc. It was erected in 1853, to replace another 100 feet high, burnt down in 1630.

Interior.—The visitor for the present enters the upper Chapel by the winding staircase of one of the towers. It consists of a nave and semi-circular choir. The windows are separated by clusters of three detached columns; the whole is gorgeously painted and gilt in lozenges, diamonds, &c., with fleurs de lys interspersed. The basement is adorned with elliptical arches; the quatrefoils of the tracing are filled with old frescoes in wax, revived, representing the deaths of various martyrs; under the third window of the nave two of the arches on each side recede into an ambry. A small door gives access to a chamber, called *Oratoire de Louis IX.*, where that monarch used to retire in order to hear mass from a small window looking into the nave. At the extremity of the choir is a low vaulted square chapel, the roof of which is supported by seven arches resting on slender columns. Above it is a Gothic canopy for a statue. A screen of three trifoliate arches, resting on low columns, with perforated spandrels, and richly gilt, connects this chapel on either side with the main basement. Two beautiful winding staircases of wood, richly gilt, give access to the roof of the small chapel. The statues of the Apostles, modelled after some of the original ones discovered on the Mont Valérien, during the construction of the fort, stand on brackets in front of the piers. All the windows are filled with beautiful stained glass of 1248, which escaped destruction during the revolu-

tions (1). Under the great rose-window a gallery, fronted with a Gothic balustrade, rests upon pointed arches, the tympanons of which are charged with quaint devices of a religious character. The visitor, on descending one of the winding staircases, enters the undercroft chapel, once a parochial church, now completely repaired. The spandrels are charged with bas-reliefs, most of which are of the time. The floor is rich in tombstones. A well-endowed chapter and prelacy was founded here by St. Louis, and became remarkable for its litigious propensities, so admirably satirized by Boileau in his immortal *Lutrin*. That poet was himself buried in the lower chapel, where his tombstone is still to be seen (see p. 179). The Sainte Chapelle with its relics cost St. Louis a sum equal to 2,800,000fr., and its restoration has cost 1,164,718fr. During the repairs old plans of the building as originally designed were found. Admittance daily, except Mondays and Fridays, from 12 to 4. A small fee will generally procure admittance on other days.

On leaving this court, we find to our left the

PONT AU CHANGE.—Upon this spot stood the *Grand Pont*, a wooden bridge, originally the only communication between the Ile de la Cité and the northern bank of the Seine. In 1141, Louis VII. fixed the residence of money-changers here, and hence its name. Several times destroyed, it was rebuilt in 1860 with three elliptical arches. The fine new edifice in front of the Palais de Justice is the

TRIBUNAL DE COMMERCE.—The interior is divided into audience-halls, waiting-rooms, offices, &c. Two particularly elegant portions of the edifice are worthy of a visit. The first is the double-branched elliptical staircase situated under the cupola which rises from the centre of the building. The

(1) The subjects therein represented in various compartments are, beginning from the left on entering, 1st window: the Creation of the World, the Fall, the History of the Patriarchs; 2d and 3d, the History of Moses; 4th, Scenes from the Books of Joshua, Judges, and Ruth; 5th, the Histories of Gideon, Jephtha, and Samson; 6th, the Prophecies of Isaiah—the Tree of Jesse, comprising the Genealogy of the Kings of Judah; 7th, the Histories of John the Evangelist, the Virgin, and the Infancy of Jesus; 8th, the Divine Mission of Jesus, his Passion, Resurrection, and Ascension; 9th, the Legend of St. John the Baptist, the Prophecies of Daniel; 10th, the Visions and Prophecies of Ezekiel; 11th, the Legends, Prophecies, and Lamentations of Jeremiah, the History of Tobiah; 12th, the History of Judith; 13th, Various other subjects taken from the Old Testament; 14th, the History of Saul and David; 15th, the History of St. Louis, and the Translation of the Crown of Thorns.

other is the *Cour d'Honneur*, a vast court glazed over, and surrounded with two tiers of galleries resting on fluted Corinthian columns.

The whole of this part of old Paris was granted by Dagobert to his goldsmith and minister St. Eloi, and called *La Ceinture de St. Eloi*.

On the adjoining Quai de la Cité a *flower-market* is held on Wednesdays and Saturdays.

On the Boulevard du Palais is the residence and office of the Prefect of Police, in a new building erected for barracks. The Seine is here crossed by the

PONT ST. MICHEL.—Rebuilt in 1857.

East of this, is the PETIT PONT (1).—The present one, of a single arch, was built in 1853. A bridge, the only communication between the Ile de la Cité and the southern bank of the Seine, existed at this spot before the Roman conquest. It was carried away, by inundations or ice, thirteen times between the 13th and 17th centuries.

Following the quay we reach the

PARVIS DE NOTRE DAME, an open space which was built on till 1196, when Maurice de Sully, 68th bishop of Paris, pulled down the houses, and formed a suitable approach to the Cathedral. The northern side of the square is occupied by the new HÔTEL DIEU, a vast hospital built at a cost of 25 millions of francs, and covering a space of nearly five acres and a half. On the south side a bronze equestrian statue of Charlemagne with a Frank warrior on each side of the horse has been erected.

Crossing the Seine, we find a venerable and interesting chapel, of the 6th century, since it is mentioned by Gregory of Tours, who lodged for some time in the buildings annexed. It was once known as the church of *St. Julien le Pauvre*, and has an entrance by the street of that name. Pillaged by the Normans in the ninth century, it afterwards became the property of the Abbey of Longpont, which derived a good revenue

(1) This bridge was defended by a fort called the *Petit Châtelet* which was destroyed by the inundation of 1296. It was rebuilt in 1369, by Hugues Aubriot, prévôt of Paris, who also built the Bastille. It afterwards became a prison for debtors. This fort was considered as the real gate of Paris under St. Louis, just as the Grand Châtelet (see p. 135) was the entrance of Paris on the northern side. In a tariff for the toll to be paid at the Petit Pont, fixed by St. Louis, it is ordained that a monkey for sale shall pay 4 deniers toll; but if it belong to a *joculateur*, or juggler, the latter may save the amount by making the monkey dance before the toll-taker. Hence the origin of the proverb: *payer en monnaie de singe*. A ballad-singer was also allowed to sing a song instead of toll.

from its well, supposed to be miraculous. At the eastern extremity of the Parvis is the

PONT AU DOUBLE, built in 1634.—A *double* (two liards) was paid as toll on it till 1789, whence its name.

The CATHEDRAL CHURCH OF NOTRE DAME.—The precise dates of this splendid edifice have never been accurately fixed. The foundations of a Roman temple were discovered in 1711, when nine large stones were found: one a votive altar raised by the *Nautæ Parisiaci* to Jove, and another bearing the effigy of the Gallic deity Hesus. They are now at the *Palais des Thermes* (see p. 193). On the site of this temple a church dedicated to St. Stephen was erected about 365. This was rebuilt by Childebert, about 522, and is spoken of by Fortunatus, bishop of Poitiers, who says that it contained thirty columns, “*ter decem ornata columnis.*” Robert, son of Hugh Capet, undertook the reconstruction of this church, which was called *Notre Dame*, from one of its chapels which Childebert had dedicated to the Virgin. The first stone was laid by Pope Alexander III., who had taken refuge in France, while Maurice de Saliac was bishop of the diocese. The high altar was consecrated in 1182 by Henry, legate of the Holy See; and in 1185, Heraclius, Patriarch of Jerusalem, who had come to Paris to preach the third crusade, officiated in the church for the first time. The west front was finished by Bishop Maurice de Sully in 1223, during the reign of Philip Augustus; and the southern transept with the portal in 1257, during the reign of St. Louis, according to the following inscription renewed on the wall of that part of the edifice:—

Anno Domini MCCLVII. Mense Februario idus secundo
Hoc fuit inceptum Christi genitricis honore.

Kallensi Lathomo vivente Iohanne magistro.

The architect's name was *Maistre Jehan de Chelles*. The northern transept and portal, as also the canopies surmounting the lateral windows, were erected in 1312, by Philippe le Bel, with part of the proceeds of the confiscated estates of the Templars. The *Porte Rouge*, on the northern side, was erected in 1407 by Jean Sans-Peur, Duke of Burgundy, the assassin of the Duke of Orleans, as an expiation for his crime.

Exterior.—This edifice, is a regular cruciform church, having an octagonal eastern end. At the western end are two lofty square towers, intended to support spires. Behind them there is now a new spire surmounted by a gilt cross and replacing one of the 13th century, taken down in 1797. Its height is 135 feet from the roof. It is adorned with several statues. The dimensions of this church were engraved on a brass tablet, in old French verse, and fixed

against one of the pillars; they were stated to be as follows:—length 390 feet, width at transepts 144 ft., height of vaulting 102 ft., height of western towers 204 ft., width of western front 128 ft. The length of the nave is 225 ft., width 39 ft.; the roof is 356 feet in length, formed of chestnut timber, and rising 30 feet above the vaulting; height of windows, 36 feet; it will hold 21,000 persons. The general style is of the pure pointed architecture, with vast flying buttresses fronted by crocketed pinnacles. From the western front three ample portals lead into the nave and aisles. They each form a series of retiring arches, with angels, saints, &c., in the intermediate mouldings. The portals are bisected by square pillars; the tympana of their ogives are richly-sculptured with the subjects described in Victor Hugo's *Notre Dame de Paris*. The ogive of the *Portail du Milieu* represents the Last Judgment, in three parts, viz:—1, the angels sounding the last trump, the tombs opening, and the dead rising; 2, the separation of the righteous from the wicked; 3, the Saviour on his throne, worshipped by the Virgin and St. John the Evangelist, and accompanied by angels bearing emblems of the crucifixion. Among the sculptures of the arch may be remarked figures of Moses and Aaron; the Saviour treading beneath his feet the wicked, whom Satan is dragging to hell; the rider on the red horse at the opening of the second seal; the blessedness of the saints, &c. The sides of this entrance have 24 bas-reliefs, representing 12 virtues, with their opposite vices. Beyond these are four other bas-reliefs: the offering of Abraham; the departure of Abraham for Canaan; Job beholding the destruction of his flocks and herds by a torrent; and Job reproved by his wife. The statues of the 12 apostles, which fill the niches of this portal and the southern one, are copied from the original drawings. The pillar of the *Portail Ste. Anne* is ornamented with a statue of St. Marcel treading upon a dragon, which had disinterred a good woman to devour her. In the tympan above the door are several compartments, in which are sculptured,—Joseph putting away Mary; Joseph brought back by an angel; Joseph taking the Virgin to his home; the Revelation of the birth of John the Baptist; the Annunciation; the Visitation; the Nativity; the Angel appearing to the Shepherds; Herod holding his Council; the Wise Men on their way to Bethlehem; the Offering of the Wise Men; and the Presentation in the Temple. Above these are figures of the Virgin and Child accompanied by angels, Solomon praying, and St. Marcel. On the pillar between the two doors of the *Portail de la Vierge*, on the left, is a statue of the Virgin and Child. The tympan is

in three parts, namely,—figures of six prophets, the Death of the Virgin, and the Crowning of the Virgin. Above and beyond the niches are various bas-reliefs, representing subjects taken from church history. The most interesting bas-reliefs of this entrance are the 12 signs of the zodiac, and the agricultural labours of the 12 months of the year, on the door-posts. The sixth sign, Virgo, is represented by a sculptor forming a statue, supposed to be that of the Virgin. On the right side of this pillar are sculptured the age of man in six stages, from youth to decrepitude; on the left, the different seasons of the year, in six bas-reliefs. The two lateral doors are ornamented with much admired iron-work, excuted by Biscornette about 1580. Immediately above the three doors is a gallery of small pillars supporting trefoils, called *Galerie des Rois*, which formerly contained 28 statues of the kings of France, from Childebert I. to Philip II. All these, executed in the 13th century, were destroyed in 1793, but most of them have now been replaced. Above will be seen the *Galerie de la Vierge*, now, as it formerly was, decorated with a colossal statue of the Virgin between two angels holding chandeliers; right and left are figures of Adam and Eve. Above this gallery is the large rose-window between the towers, and in each of the latter are pointed arches, over which runs a lofty gallery of slender shafts, called the *Galerie des Colonnes*, and continued round the sides; above rises the last division of the towers, each side occupied with coupled windows, and rich buttresses at the angles crowned by an open-worked battlement of quatrefoils; they are ascended by a staircase of 389 steps from the rue du Cloître (1). The southern side of the church is plainer than the northern, having been partly blocked up by the archiepiscopal palace. The portal of the southern transept, called *Portail St. Marcel*, is pinnacled and ornamented with bas-reliefs. Those in the tympan of the arch represent St. Stephen: 1, instructing the

(1) The towers of Notre Dame afford one of the finest views of Paris that can be imagined. A spire, above the transept, was pulled down in 1792, for the lead, and six bells were melted. The cathedral formerly possessed a fine peal of bells, of which only one remains in the southern tower; it was baptized *Emmanuel Louise-Thérèse*, in 1632, in the presence of Louis XIV., and his queen Thérèse. It is called the *bourdon*, weighs 32,000 lb., and the clapper 976 lb. The other bell, named *Marie*, weighing 25,000 lb., was broken and melted down in 1792, as were eight bells of the northern tower. In the southern tower there are now four new bells for the clock, weighing respectively 4,000 lb., 2,670 lb., 1,850 lb., and 1,474 lb. There is also another bell here, brought from Sebastopol.

Jews ; 2, answering the Jews' arguments ; 3, insulted by the Jews ; 4, his lapidation ; and 5, his burial. Above is a figure of Christ pronouncing his benediction ; two angels at his sides are in the attitude of adoration ; the arches are ornamented with small figures of angels, prophets, patriarchs, bishops, &c. Above the porch is the great rose-window, and over it a smaller one ; the gable, flanked by two turrets, supports a statue of St. Stephen. On the sides of the entrance are eight bas-reliefs, taken from the saint's life. The fronts of the lateral canopies contain bas-reliefs representing St. Martin sharing his mantle with a mendicant ; and Christ, with two angels, carrying the soul of St. Stephen to heaven. In niches are two large statues of Moses and Aaron. Adjoining this is the new *Sacristy* of the church, communicating by a short passage with one of the chapels of the choir. It is of recent construction, and its Gothic design is in keeping with that of the church. On the central pillar of the grand northern porch, *Portail Septentrional*, is a statue of the Virgin crushing the dragon. In the tympan above are the Nativity, the Adoration of the Wise Men, the Presentation in the Temple, the Massacre of the Innocents, the Flight into Egypt, and five scenes of the Deliverance of Demoniacs. Above sits a monarch presenting a sealed volume to suppliants kneeling. The *Porte Rouge* is surmounted by a triangular canopy. In the tympan of the arch, are Jesus Christ and the Virgin crowned by an angel ; on the right and left, Jean Sans Peur, Duke of Burgundy, and Margaret of Bavaria, his duchess, kneeling. In the arches are groups of the miracles of St. Marcel. Between the *Porte Rouge* and the eastern extremity of the church are seven bas-reliefs, representing : the death of the Virgin ; the funeral of the Virgin ; the Assumption ; Christ surrounded by angels ; Christ and the Virgin on a throne ; the Virgin at the feet of Christ in agony ; and a woman about to sell herself to the Devil, delivered by the Virgin.

Interior.—It consists of a nave and choir with double aisles and lateral chapels. The rose-windows are splendid, and preserve their stained glass of the 13th century ; that of the chapel windows is chiefly modern (1). The organ is remarkably

(1) Immense vaults, extending the entire length of the nave, were formed in 1666 and 1711, for the interment of the archbishops, canons, etc., of the cathedral. They were profaned during the Reign of Terror ; the bodies, including the entrails of Louis XIII. and Louis XIV., were taken out and cast into the sewers, and the leaden coffins melted down into bullets. During the present repairs other vaults have been discovered, containing various tombs and coffins, with several curious relics, besides the body of Isabella of Hainault, mother of Louis VIII. (1189).

fine; it is 45 feet in height, 36 in breadth, and contains 3,484 pipes. The high altar was pulled down in 1789, but under the empire it was re-erected, and such of the works of art as could be collected were restored. The lateral chapels of Notre Dame were formerly remarkable for their splendour, the walls being covered with marble, or finely-carved wainscoting, and containing sumptuous tombs belonging to noble families. These were stripped of their riches in 1793; many of them, however, have been repaired (1). One of them was set fire to by the Communists in May, 1871, but has since been reopened to worship.

Choir.—The visitor will find, in the right aisle, on taking a ticket, price 50c., a person who will admit him to the *Sacristy*. It consists of a spacious and lofty hall, with three windows in the pointed style, decorated with the portraits of 24 archbishops of Paris, from St. Landry, who lived in the time of Charlemagne, to Archbishop Affre, who was shot during the insurrection of June, 1848, and is represented as on his death-bed. The furniture of the room consists of oaken presses containing the precious church utensils and vestments for which this cathedral is celebrated. Here will be seen croziers, mitres, and crosses, sparkling with precious stones; the robes worn by Pius VII. at the coronation of Napoleon I. (2); several series of most gorgeous robes, profusely embroidered in gold and silver; the mask of Archbishop Affre, taken 24 hours after his death, the ball with which he was struck and the two vertebræ that received it. Among the church-utensils, a splendid ostensory will be remarked, which was used at the baptism of the Duke of Bordeaux. It is studded with precious stones producing a most dazzling effect. There

(1) On the wall of the northern tower, in the aisle, we see a bas-relief of 1464, forming part of the tomb of Etienne Yver, removed from the chapel of St. Nicholas. The sculpture represents the soul ascending from the grave to the celestial regions, while the body, which is seen beneath, is being consumed by worms.

(2) At the sacking of St. Germain l'Auxerrois and the archbishop's palace in 1831, the populace broke into the sacristy of Notre Dame, and, headed by officers of the National Guards, destroyed everything that came within their reach. The damage thus occasioned was immense; the coronation robes of Napoleon, and the splendid dresses he presented to the bishops and the chapter on the occasion of that ceremony, were torn up for the sake of their gold embroidery. They have, however, since been repaired. A celebrated artist who was making a most elaborate picture of the interior of Notre Dame, having left it on the easel in the vestry, found it cut into a thousand pieces.

is also a pyx presented to the church by St. Louis, a remarkable specimen of the taste and workmanship of the 13th century. A statue of the Virgin and Child, executed in silver, and of the size of life, stands on one of the presses; it was given to the church by Charles X. Opposite this stands the bust of Archbishop Affre, and full-length portraits of Mgr. de Quelen, the predecessor of Archbishop Affre, and of Archbishop Sibour, his successor, who was murdered at the porch of St. Etienne du Mont (see p. 202 *n.*), complete the series of curiosities preserved here. On leaving this room a short passage to the right opens into the *Salle du Conseil*. It contains two paintings, one a full-length portrait of Archbishop Affre, and the other representing his death on the barricade of the Faubourg St. Antoine.

In the third chapel of the choir, there is a splendid monument erected to the memory of Mgr. Affre. The figure of the prelate, in white marble by Debay, is reclining on the barricade where he received his death-wound; his hand still holds aloft the olive-branch, and his last words: "*Puisse mon sang être le dernier versé!*" are written above. The basement of the monument is enriched with a haut-relief, representing the Archbishop going towards the barricade, and preceded by a young man bearing an olive-branch.

The fifth chapel, next to the sacristy, is that of St. Géraud, Baron d'Aurillac, remarkable for having been the place where the young Dauphin, son of Louis XVI., was buried in 1795. (1) It now contains a marble slab recording the death of Cardinal Garibaldi, who died here in 1853. The sixth chapel, that of the Count d'Harcourt contains a splendid monument after the designs of Pigalle, to the memory of that nobleman, who died in 1769. The windows of the 7th chapel represent, in stained glass, a variety of Scripture and legendary subjects. In the 8th, an old fresco, representing the Adoration of the Virgin and Child, has been restored. In the ninth chapel we see a monument, by Deseine, to the memory of Cardinal de Belloy, Archbishop of Paris, who died in 1806 in his 99th year. The Cardinal's head is remarkable for its expression and resemblance. The 10th chapel contains a sarcophagus of black marble bearing the statue of the Cardinal de Noailles, Archbishop of Paris, who died in 1729. In the eleventh chapel there is another monument, representing Leclerc de Juigné, Archbishop of Paris, who died in 1811. The figure is in white marble and haut-relief, by Cartelier. The other chapels are still bare.

(1) According to other accounts the Church of St. Marguerite.

Chancel.—This is separated from the aisle by a richly-gilt iron railing of elegant design. The first object that strikes the eye on entering this part of the choir is the carved work of the stalls, in oak. They are sculptured and decorated with bas-reliefs of the principal events in the life of the Virgin, and other sacred subjects, executed by Duboulon, after the designs of René Carpentier, a pupil of Girardon. The stalls are terminated by two thrones of great beauty, surmounted by canopies, and adorned with angels holding emblems of religion. At the coronation of Napoleon I., the Pope occupied that to the right, Cardinal de Belloy that to the left. Over the altar is a marble group by Coustou, representing the Descent from the Cross. This beautiful work is called "The Vow of Louis XIII." Upon the exterior of the wall that encloses the chancel are 23 curious and valuable sculptured compartments in alto-rilievo, begun by *Maistre Jehan Roux*, and finished by *Maistre Jehan Le Boutelier* in 1352. They represent various passages in the life of Christ (1). The figures were originally coloured to represent nature.

On the southern side of Notre Dame stood the ARCHBISHOP'S PALACE. It was sacked by the populace on Feb. 13, 1831, and had to be pulled down. Its site is now occupied by a promenade, adorned in the centre with a small Gothic fountain called

FONTAINE NOTRE DAME, erected in 1845. Its height is 60 feet, and its style is Gothic.

The new low building of Doric design, standing at the extreme point of the island is the MORGUE, where dead bodies are exposed, for which see page 40.

Close by, leading to the southern bank of the river, is the

(1) Beginning on the left: 1. The Visitation. 2. The Adoration of the Shepherds. 3. The Nativity. 4. The Adoration of "the wise men." 5. The Massacre of the Innocents. 6. The Flight into Egypt. 7. The Presentation in the Temple. 8. Christ in the midst of the Doctors. 9. The Baptism of Christ. 10. The Marriage of Cana in Galilee. 11. The Entry of Christ into Jerusalem. 12. The Last Supper. 13. Christ washing the feet of his Disciples. 14. Christ on the Mount of Olives. (The Crucifixion, the Entombment, the Resurrection, and the Ascension of Christ, were destroyed when alterations were made in the arches of the choir next the high altar.) 15. Christ and Mary Magdalen. 16. The holy Women. 17. Christ appearing to the Apostles. 18. Christ and the two Disciples on their way to Emmaus. 19. Christ at table with the Disciples, breaking the Bread. 20. Christ again appearing to the Disciples. 21. The Incredulity of St. Thomas. 22. The miraculous draught of fishes. 23. The Mission of the Apostles. 24. Christ giving the Apostles his benediction before his Ascension.

PONT DE L'ARCHEVÊCHÉ.—Built in 1827. It consists of three arches, from 18 to 20 yards in span. We now approach the

ILE SAINT LOUIS, originally called *Ile aux Vaches*.—It is connected with the Ile de la Cité by the **PONT ST. LOUIS**. On the island, we find at No. 6, Quai d'Orléans, the

BIBLIOTHÈQUE POLONAISE.—This library, founded by the Polish Literary Society, contains a valuable collection of manuscript and other documents relating to the history of Poland and Russia. Open daily from 11 to 3, holidays excepted.

Nearly opposite to this stands the

PONT DE LA TOURNELLE, so called from the old tower erected by Philip Augustus, that formerly stood on the opposite bank of the river, reaching to the Quai St. Bernard.

East of this are two bridges called

LES PONTS SULLY, constructed in 1876. They form the continuation of the Boulevard St. Germain, and touch the eastern point of the Ile St. Louis.

At No. 2, in the rue St. Louis en l'Ile, is the

HÔTEL LAMBERT, built by Levau, about 1640.—It is rich in historical souvenirs: Voltaire lived in it when he formed the plan of the *Henriade*; and in the gallery above-mentioned, Napoleon in 1815 held a last conference with his minister, M. de Montalivet, when he found that all was lost. It now belongs to Prince Czartoryski.

Further down, in the same street, is the church of

ST. LOUIS EN L'ILE,—erected in 1664 on the site of a small chapel, built in 1606. The University of Paris formerly used to visit this church in procession on festivals.

The northern quay of the Ile St. Louis leads to the

PONT MARIE.—It was built by Marie, superintendent of the bridges in France, in 1635.

At No. 11, Quai aux Fleurs, is a house, on the site of one believed to have been that inhabited by Héloïse and Abelard. The door bears the monogram and portraits of those two unfortunate lovers. The corner-house, 1, rue Basse des Ursins, was inhabited by the Canon Fulbert. Further on, is the

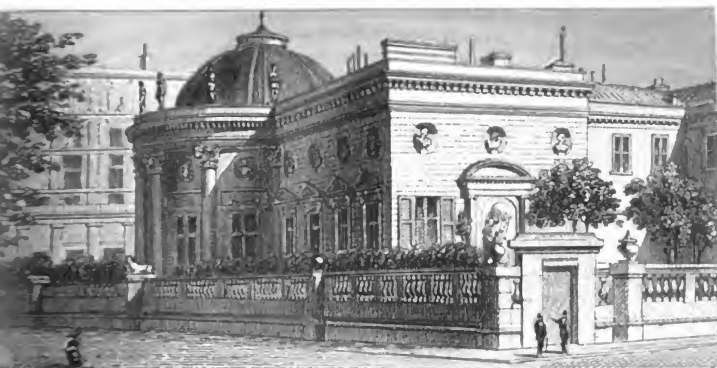
PONT D'ARCOLE, a bridge of a single iron arch of 262 feet span and 65 in breadth (1).

Continuing along the Quay, we arrive at the

PONT NOTRE DAME, the first in Paris. It was rebuilt in 1855, on the site of one dating from 1414.

(1) In 1830 a young man, named Arcole, headed the people in their attack upon this bridge (defended by the Royal Guards) and was killed. This act of courage, similar to that displayed at Arcola by Napoleon, gave the bridge its present name.





PALACE OF THE LEGION OF HONOR



HOTEL OF THE MINISTER OF FOREIGN AFFAIRS.



ÉCOLE MILITAIRE.

TWELFTH WALK.

This comprises parts of the 7th and 15th arrondissements.

The PONT ROYAL, built in 1684 by an Italian Dominican friar named *Frère Romain*, leads from the Tuileries to the Quai d'Orsay. This part of the river was formerly crossed by a ferry (*bac*), whence the rue du Bac derives its name. Upon the piers at each end are scales, commencing from the low water mark of 1719 (1), and divided into metres and decimetres, to show the height of the river. Close to it was the *Frégate Ecole*, which has only recently been demolished. Turning to the right, we see the

CAISSE DES DÉPÔTS ET CONSIGNATIONS, formerly the *Hôtel de Lespine*, or *de Praslin*. It was burnt down by the Commune, with all the records, May 23d, 1871, but is now rebuilt. Further down are the ruins of the

PALAIS DU QUAI D'ORSAY.—This magnificent edifice, begun under Napoleon I., continued in 1830, and completed by M. Lecorday, under Louis Philippe, was ultimately the seat of the Court of Accounts and the Council of State. It was set fire to on the same day as the preceding one, together with the side of the rue de Lille, and the adjoining portion of the rue du Bac.

Immediately west of this palace, in the rue de Lille, is the

PALAIS DE LA LÉGION D'HONNEUR,—now reconstructed, having shared the same fate as the former edifice. It was built in 1786, after the designs of Rousseau, for the Prince de Salm, whose name it bore (2). (See p. 37.) The cost of rebuilding it, estimated at a million of francs, was borne by a subscription among all the members of the Order.

Westward along the Quai d'Orsay, which overlooks one of the finest wharves of the city, stands the

PONT DE LA CONCORDE(3).—Built in 1787-90. Part of the stone employed was obtained from the demolition of the Bas-

(1) The highest waters known were in 1733 and 1740; in the latter year they attained 8 metres 20 centimetres. They reached the second stories of the houses on the Quai St. Bernard.

(2) The Prince de Salm having been beheaded in 1792, his hotel was disposed of by lottery, and a hair-dresser won it. In 1803 the hotel was devoted to its present purpose.

(3) This bridge was originally called Pont Louis XVI., from the *place* opposite; in 1792 it was named Pont de la Révolution, then Pont de la Concorde in 1800. At the Restoration it resumed its original name, which was again changed in 1850.

tille. The Boulevard St. Germain begins here, the corner-house being built for the *Cercle Agricole* (see p. 10). Opposite is the

CHAMBER OF DEPUTIES, formerly PALAIS BOURBON.—Begun in 1722, by Girardini, for Louise Françoise, Duchess-dowager of Bourbon, and continued by Mansard, was the opening scene of the Revolutions of 1848, December 2d, 1851, and September 4th, 1870. From that date to 1879 it was unoccupied, the legislative sittings being held at Versailles, but it resumed its former destination on the seat of Government being transferred back to Paris.

Exterior.—The façade, built in 1804, by Poyet, consists of 12 Corinthian columns, resting on a broad flight of 29 steps, and supporting a triangular pediment measuring 95 feet at the base by 17 feet altitude. An allegorical bas-relief by M. Cortot adorns the tympan; it represents France standing on a tribune, holding a tablet with *Liberté, Egalité, Fraternité* engraved on it in her right hand. At her sides are Force and Justice, the Navy, Army, Manufactures, Peace, &c. West of the portico is a bas-relief by Rude; on the east one by Pradier. At the foot of the steps there are colossal statues of Justice and Prudence, and in front, of Sully, Colbert, l'Hôpital and d'Aguesseau. On the side of the Place Bourbon a lofty gateway, connected by Corinthian porticos with two lateral pavilions, leads into the principal court, which is adorned with two white marble statues, by Guaynard: one represents France depositing the ticket of universal suffrage into an urn; the other, Strength spreading abundance around her, while her right hand rests on Justice.

Interior.—A side door west of the portico leads into the *Salle des Quatre Colonnes*, opening into the *Salle de la Paix*. The ceiling is painted by Horace Vernet. The coives represent the roof of the Palais Bourbon; here are seen, crowding to witness the ceremony of opening the Chambers by Louis Philippe, the Peers, ambassadors, members of the Cour Royale, and of the University.

From this hall a passage leads to the *Salle du Trône*, painted by Delacroix, with figures of the Rhine, Rhône, Seine, Garonne, Saône (*Arar*), and Loire, the Ocean, and the Mediterranean. The *Salle Casimir Périer* is the vestibule of the principal entrance. There are here statues of Périer, by Duret; Bailly on his way to execution, and Mirabeau, both by Jaley; and Foy, by Desprez. Adjoining it is the *Salle des Distributions*, where the Deputies used to receive the reports of committees, motions of the Chamber, &c. The ceiling of this saloon is painted in *grisaille* by Abel de Pujol.

and represents in different compartments the Salic Law, the Capitulaires of Charlemagne, the Edict of Nantes, and the Charter of 1830. Next comes the Antechamber of the Library, containing statues of Cicero and Demosthenes, and paintings of Mazeppa, by Horace Vernet; Philip Augustus ordering the completion of the Old Louvre, by Mauzaisse; the Square of St. Mark, by Joyant; and Dagobert, by Gué. We now enter the *Salle des Conférences*, painted by Heim; on one side is Louis le Gros, attended by his Minister, the Abbé Suger, drawing up the ordinances for the enfranchisement of the Communes in 1136; on the other is Louis XII., presiding at a sitting of the Cour des Comptes. There are various medallions: one represents Charlemagne causing his "Capitulaires" to be read to the people. Another represents the people applauding St. Louis for the public regulations he instituted previous to his departure for Africa. In escutcheons are "Code Napoléon" and "Charte de 1830." This Saloon also contains a fine statue of Henry IV., some flags taken from the Austrians during the Empire, and paintings of the Siege of Calais, by Scheffer; President Molé, by Vincent, and Philip IV. opening the States General, by Vinchon.

The Chamber where the Deputies hold their debates (1), is entered by a side door in the above-mentioned passage. It is a semicircular hall, ornamented with 24 columns of single blocks of white marble of the Ionic order, having capitals of gilt bronze. The president's chair is situated in the centre of the axis of the semicircle, around which rise in gradation 563 seats for the 540 members. The surplus permits a special bench being provided for the Ministers and Government Commissioners. The galleries contain places for the Diplomatic Body, the Paris Municipal Council, the Press, and other strangers. To attend the sittings a ticket should be obtained through one of the Deputies, or by application to the Questure.

The *Library* of the Legislative Body consists of about 65,000 volumes. This collection comprises all the documents relative to the legislature of France, and a complete series of English Parliamentary Reports, Papers, &c. The ceiling is painted by Delacroix. The Palace is only visible during the long vacation of the Chamber of Deputies, which generally lasts from July to December.

(1) It was in this hall the Duchess of Orleans made her appearance with her two sons, the Count of Paris and the Duke of Chartres, on Feb. 24, 1848, having traversed on foot the space which separates the Chamber from the Tuileries, while Louis Philippe was hastening from Paris in the direction of St. Cloud.

South of the Palais Bourbon, on the "Place" of the same name, is a marble statue by Feuchères, representing Law, seated on the chair of Justice, her right hand holding a sceptre and her left resting on the Code.

The PALACE OF THE PRESIDENCY, or "Le Petit Bourbon," formerly called the Hôtel Lassay, is at No. 128, rue de l'Université. It is in the style of the Renaissance. Adjoining this is the

HÔTEL OF THE MINISTER OF FOREIGN AFFAIRS.—The principal front is on the Quai d'Orsay, and consists of two pavilions connected by an intermediate body of the Doric and Ionic orders. The offices are in the rue de l'Université.

Proceeding westward, the visitor will find the

PONT DES INVALIDES, a stone bridge with four arches of 100 feet span; the foot of the central pier is decorated with two statues; that towards the Pont de la Concorde representing Navigation, and that on the contrary side, Peace. Further on, at No. 63, Quai d'Orsay, is the

MANUFACTURE NATIONALE DES TABACS.—The French Government having the monopoly of tobacco and snuff for a term of years fixed by law, this, the central establishment for the preparation of those articles, is organized on an extensive scale, and has besides a branch at Charenton. The number of persons employed here is 1,900, viz., 1,500 females, and 400 men and boys. Admission on Thursdays from 10 to 12 and from 1 to 4.

Adjoining is the *Pompe à feu du Gros Caillou*, established by Messrs. Perrier in 1786, for supplying houses on the left bank with water.

Opposite the Pont de l'Alma (see p. 97) at the corner of the new Avenue du Champs de Mars, we see a new edifice, which contained the Imperial stables.

At No. 73 is the Magazine of Military Accoutrements, and at No. 103 the GARDE MEUBLE, where the furniture of the National palaces is kept. It communicates through the court with the ATELIERS DE SCULPTURE, where artists commissioned by Government execute their works. Neither of these establishments is open to the public.

At No. 106, rue St. Dominique, we find a military hospital, founded by the Maréchal de Biron in 1765, and containing 700 beds. Continuing to the left, we reach the church of

ST. PIERRE DU GROS CAILLOU,—in the Tuscan style, erected in 1822, by M. Godde.

Opposite is the HOSPICE LEPRINCE.

The rue St. Dominique terminates at the

CHAMP DE MARS—an immense oblong space between the Ecole Militaire and the Seine, of 3,084 feet by 2,290. It was

formerly bordered east and west by ditches formed, in 1790, by the population of Paris, of both sexes and all ranks, for the celebrated *Fête de la Fédération*, which took place on the 14th of July, when an altar, called *l'Autel de la Patrie*, was erected in the centre, and Louis XVI., seated in a superb amphitheatre in front of the École Militaire, took his oath to the new constitution. More than 60,000 persons were constantly at work till the embankments were completed. Here Napoleon held the famous *Champ de Mai*, before the battle of Waterloo; and here too, in 1830, Louis Philippe distributed their colours to the National Guards. On the night of the 14th June, 1837, during the rejoicings for the marriage of the Duke of Orleans, 24 persons were suffocated or trodden to death by the pressure of the crowd passing through the gates. On May 10th, 1852, Louis Napoleon distributed to the army the Eagles which were to replace the Gallic Cock. The ground, which is commonly used for reviews and military exercises, was in 1878, for the second time, covered with buildings for the Universal Exhibition. The first, in 1867, was an elliptical edifice, chiefly consisting of iron and glass, forming seven concentric circles, a round garden in the centre. This building occupied a space of 146,588 square metres, or about 35 acres. Its length was 527 yards, and its breadth 406. The Exhibition of 1878 was of much larger dimensions, as it covered the Champ de Mars almost entirely. The total area was 240,000 square metres, or 60 English acres. It was opened on the 1st May and closed on the 10th November, during which period it was visited by 16,158,719 persons, of whom 12,158,719 paid for admission. The total cost of the Exhibition, including the Palace of the Trocadéro and grounds on the other side of the Seine, was 55,000,000fr. The receipts amounted to 16,000,000fr.; the subventions and sale of material were estimated to produce eventually 14,000,000fr. The Exhibition consequently left a deficit of 25,000,000fr. The building has been pulled down, but the *Pavillon de la Ville de Paris* is re-erected in the Champs-Élysées. A square recently laid out, with lawns, shrubs, grottoes, and ornamental water, occupies a small portion of the Champ de Mars, close to the Pont d'Iéna.

At the southern extremity of the Champ de Mars is the ÉCOLE MILITAIRE, originally founded for the gratuitous education of five hundred poor sons of noblemen killed in battle. It now forms barracks for about 6,000 men, infantry, cavalry, and artillery.

In the centre of the circular Place de Breteuil, is the

ARTESIAN WELL OF GRENELLE.—Commenced in 1834, by M. Mulot, engineer, and completed February 26th, 1841. Water was reached at a depth of 1,800 feet. It rises to 112 feet, yielding 170,940 gallons in 24 hours. To view the interior, apply at No. 74, Avenue de Breteuil.

At No. 39, Boulevard des Invalides, stands the new church of **St. FRANÇOIS XAVIER.**—It has its principal front, which may be recognized by its two square towers, on the Boulevard des Invalides. The style is composite, approaching the Renaissance. The interior contains some fine mural paintings by Bouguereau, E. Delaunay, and others, and stained glass windows by Marechal.

At No. 56, same Boulevard, we perceive the **INSTITUTION NATIONALE DES JEUNES AVEUGLES.**—Founded by M. Valentin Haüy, who, being himself blind, in 1784 opened a school for blind children. The boys are taught brush-making, joinery, turning, weaving, and basket-making. Music, for which they have a peculiar aptitude, is here cultivated with the utmost care. The girls are instructed in occupations proper for their sex. All the professors are blind, and the establishment requires hardly any aid of mechanics from without, nearly everything being manufactured by the inmates. The children, if received gratuitously, must not be under 9 nor above 14 years of age. For boarders no age is fixed. Among the elder pupils there are some excellent pianists and performers on the most difficult instruments. They have a printing-office for the publication of books in relief: printers and compositors being all blind. Every pupil besides has books written by himself under dictation, by a process of pricking the paper which produces conventional letters in relief on the paper. This system, also used in print, was invented by M. Louis Braille, a professor of the establishment, who died in 1852, and whose bust may be seen in the vestibule. In the *Salle des Ventes* visitors will find a variety of articles for purchase, made by the inmates, some of them beautifully executed. At present there are about 220 pupils, including 60 females. For admittance, apply to the Director on Wednesdays, from half-past 1 to 5.

At No. 151, rue de Sèvres, we find the

HÔPITAL DE MADAME NECKER, a building which was a convent of Benedictine nuns until 1775. Louis XVI. converted it into a hospital (see p. 65).

Next door to this hospital, at No. 149, is the

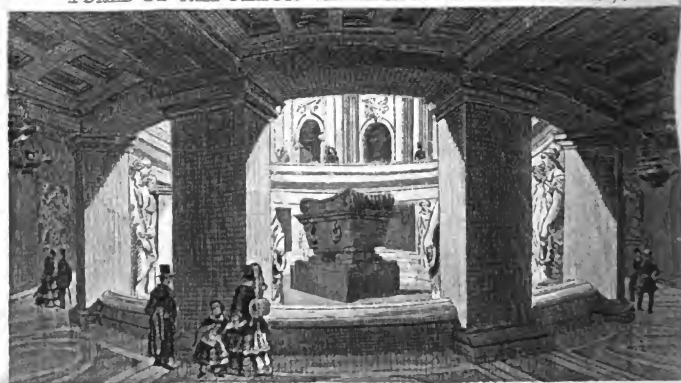
HÔPITAL DES ENFANTS MALADES.—On this spot existed a charity-school, called *Maison de l'Enfant Jésus*, which in 1802 was formed into a hospital for sick children (see p. 65).



INVALIDES.



TOMB OF NAPOLEON (ENTRANCE TO THE CRYPT).



TOMB OF NAPOLEON (INSIDE VIEW OF THE CRYPT.)

insert in
Genl
folle
in



THIRTEENTH WALK.

This lies entirely within the 7th arrondissement. We may commence it with the

PLACE VAUBAN, a semicircular space, fronted by the **ÉGLISE DES INVALIDES**.—This majestic structure was built by the architect Mansard, and finished in 1706. A square mass, 138 feet in length, forms the body of the church. The southern and principal front is composed of two rows of columns, the lower of the Doric order, the upper of the Corinthian. The dome is divided by 12 gilt ribs into as many compartments, each adorned with trophies, arms, and other devices, also gilt, and is surmounted by a lantern, with a spire, globe, and cross, making a height of 323ft.

On Mondays, Tuesdays, Thursdays, and Fridays from 12 to 4, the public are admitted to visit the

Interior.—The interior is circular, with branches of a Greek cross extending in the direction of the four cardinal points, forming the nave and transepts, between which are four circular chapels, a circular parapet surrounding the crypt which contains the tomb of Napoleon I. Above this rises the dome, resting on four main arches, in the pendentives of which are paintings of the four Evangelists, by Delafosse and Lebrun.

The attic is adorned with 12 medallions, containing portraits, *in bas-relief*, of Clovis, Dagobert, Pepin-le-Bref, Charlemagne, Louis-le-Debonnaire, Charles-le-Chauve, Philip Augustus, St. Louis, Louis XII., Henry IV., Louis XIII., and Louis XIV. The cupola ends in a circular cornice 54 feet in diameter, through which we see the second cupola, painted by Delafosse: St. Louis presenting his sword to Jesus surrounded by angels. This picture is 50 feet in diameter, and contains upwards of 30 colossal figures. The ceiling over the high altar is painted by Noël Coypel, and represents the Assumption of the Virgin, and the Trinity, surrounded by angels.—*Chapels and Transepts*.—Over the entrances to the chapels are bas-reliefs, representing events in the life of St. Louis. In the centre of the chapel stands the tomb of King Joseph of Spain, the eldest brother of Napoleon I., and whose mortal remains were transferred hither in March, 1864. It consists of a sarcophagus of black marble with white veins, resting on a tasteful but simple basement. In the adjoining transept is a monument to Vauban. Two statues, representing Genius and Prudence, by Etex, stand beside the hero. Next follows the chapel of St. Ambrose, painted by Bon Boullongne, in six com-

partments, representing as many passages in the life of that saint. The chapel opposite is painted in six compartments by Michel Corneille, representing passages of the life of St. Gregory. Next follows the western transept, with a monument to Turenne, brought here from St. Denis, composed by Lebrun and executed by Tuby. The marshal is represented expiring in the arms of Immortality. At the feet of the hero is the affrighted eagle of the German Empire ; an obelisk rises behind. The last chapel, dedicated to St. Jerome, has paintings by Bon Boullongne, of various incidents in the life of that saint. Here we find to the left the tomb of King Jérôme, a black marble sarcophagus resting on clawed feet of gilt bronze, and surmounted by a statue of the King, by Guillaume, partially enveloped in an ample cloak, his right hand resting on his marshal's baton. Next comes an altar, behind which we see a small sarcophagus containing the heart of the Queen of Westphalia ; and to the right a monument in the same style as that of the King, and covering the mortal remains of the young Prince Jérôme. On one of the piers there is a marble monument to Marshal d'Ornano. *The High Altar.*—It is ascended by ten steps of white marble ; the altar-table is of black marble, surmounted by four spiral columns of the same material, black and white, supporting a canopy, all profusely gilt.

Tomb of Napoleon I.—The entrance is flanked by two sarcophagi resting upon plinths, and surmounted by two Corinthian columns crowned with segmental pediments ; one is dedicated to Marshal Duroc, the other to Marshal Bertrand, the Emperor's friends during his adversity. A bronze door gives access to the crypt ; over it, on a black marble slab, are the following words, quoted from the Emperor's will :

“Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple Français que j'ai tant aimé.”

Two colossal bronze caryatides, by Duret, at the entrance, hold the globe, sceptre, and imperial crown. A gloomy gallery, running under the high altar, now leads to the crypt, dimly lighted by funereal lamps of bronze, and adorned with bas-reliefs, designed by Simart, and executed by Lanno, Petit, and Ottin, representing : 1. The Termination of Civil War ; 2, the Concordat ; 3, the Reform of the Administration ; 4, the Council of State ; 5, the Code ; 6, the University ; 7, the Court of Accounts ; 8, the Encouragement of Trade and Commerce ; 9, Public Works ; 10, the Legion of Honour ; all due to the energy of the late Emperor. The pavement of the crypt is decorated with a crown of laurels in mosaic, within which, on a black circle, are inscribed the names of the following victories: Rivoli, Pyramids, Marengo, Austerlitz, Iena, Friedland, Wag-

ram, and Moskowa. Twelve colossal statues, by Pradier, representing as many victories, stand against the pilasters, facing the tomb, which consists of an immense monolith of porphyry, weighing 135,000 lbs., and brought from Lake Onega in Finland at a cost of 140,000fr. It covers the sarcophagus, also of a single block, 12 feet long and 6 in breadth, resting upon two plinths, which stand on a block of green granite, brought from the Vosges. The total height is $13\frac{1}{4}$ feet. In the gallery which encircles the crypt is a recess, called the *Chapelle Ardente*, containing the sword the Emperor wore at Austerlitz, the insignia he used to wear on state occasions, the crown of gold voted by the town of Cherbourg, and the colours taken in different battles. At the furthest end of the recess is the statue of the Emperor in his imperial robes, due to the chisel of Simart. This *reliquaire* is closed with gilt doors. Special permission must, however, be obtained from the Minister of War in order to visit this part of the monument. The crypt is only visible from the circular parapet above. The marble of this monument has cost 2,000,000fr., and the whole expense amounts to 9,000,000 fr. (1).

In a vault beneath the pavement of the dome are deposited the bodies of Marshal Mortier and the other fourteen victims of Fieschi's attempt (see p. 131).

The stranger should now follow the Boulevard, which leads northward to the

HÔTEL DES INVALIDES.—The building was commenced in 1670 by Louvois, Minister of Louis XIV. This magnificent institution is under the direction of the Minister of War. All soldiers who are actually disabled by their wounds, or who have served 30 years, and obtained a pension, are entitled to the privileges of this institution. The whole of the invalids, numbering at the present moment 700, officers included, are boarded, lodged, and clothed. The hotel will hold 5,000 pensioners. They all wear the same uniform; their only duty at their own request is to mount guard in the hotel. A model school for *Enfants de Troupe* (sons of soldiers) has been established here since 1875.

Exterior.—The Hôtel has a wide terrace in front, laid out as a garden, and armed with a quantity of large guns taken in battle, some of which are worth inspection.

The front of the hotel is 612 feet in length; it is divided into

(1) The mortal remains of Napoleon I. were solemnly transferred to the sarcophagus on the 2d of April, 1861. A medal commemorative of the event, and offered by the living remnants of the *Grande Armée*, was enclosed with the coffin.

four stories, and presents three pavilions. The central one is decorated with a bas-relief of Louis XIV. on horseback, sculptured by Coustou, jun. On the pedestal is this inscription:

Ludovicus Magnus, militibus regali munificentia in perpetuum providens, has ædes posuit An. M.DC.LXXV.

Statues of Mars and Minerva in bronze, by Coustou, jun., adorn the entrance. The western part of the Hôtel is now converted into barracks for 2,000 infantry.

Library.—The library, founded by Napoleon, contains about 30,000 volumes, and possesses manuscripts of Sully and Colbert, two gilt candlesticks which belonged to Marshal Turenne, the cannon-ball (weighing 3 lb.) by which he was killed, and a small equestrian statue of that hero in gold and silver. The library belongs to the *Ecole Militaire Supérieure*.

Council-Chamber.—This is in the passage west of the library on the same floor. The *Salle d'Attente* contains, besides portraits of Louis XIV. by Rigault, Napoleon I. by Ingres, and the Governors of the Hotel, a numerous collection of miniature drawings of all the flags and banners taken in war from the time of Henry IV. to the present, besides the banners of many towns of France. Here also we see a number of relics relating to the captivity of Napoleon I. at St. Helena. In the adjoining *Salle des Maréchaux* are portraits, by Vernier, of the Marshals of the First Empire. On a pedestal we see a bronze statue of Louis XIV., and in a glass stand the sword and hat of Napoleon I.

Dormitories.—These are on the first and second stories, and consist of 12 spacious rooms, called by the names of celebrated warriors of France.

Refectories and Kitchens.—In the piles of buildings to the left, on entering the Cour d'Honneur, are two grand refectories, or dining-rooms. They contain some indifferent paintings in fresco, representing fortified towns conquered by Louis XIV. In each there are 30 round tables, for messes of 12. There are two kitchens, one for the officers, the other for the privates. The

Musée d'Artillerie, dating from 1794, occupies, on the right side of the Cour d'Honneur on entering, two large halls on the ground-floor, similar to the refectories above described and likewise adorned with mural paintings: in that to the left, the sieges of Limburg, Huy, Oudenarde, Seneffe, Dinan and Maestricht; in that to the right, those of Valenciennes, Cambray, Cassel and Gand. This museum, which is continued through several other galleries, first consisted of arms collected together from the Garde-Meuble de la Couronne, the Châteaux de Chantilly and Sedan, the Bastille, and other

ories. During the wars of the First Napoleon the museum was increased by spoils from the enemy, but many of the arms were claimed by the Allies in 1814; in 1815 the Prussians alone carried off 580 chestsfull. The vestibule displays coast and other guns, trophies of Eastern wars, as the Arabic or Chinese inscriptions show. The hall on the left, contains a collection of defensive and offensive weapons of the Middle Ages. The centre of the hall is devoted to figures clad in armour both on horse-back and on foot (1). The glass-stands at the lower end of the hall contain a variety of helmets and bucklers, many of Asiatic origin and beautifully embossed. A side-room to the right also contains a variety of helmets, shields and cuirasses; in the glass stands by the windows we see a collection of casts of seals pertaining to the old nobility; the saddle-cloth of Louis XIV. &c. The new *Musée des uniformes militaires* contains a highly interesting collection of imitations of military costumes, from Charlemagne down to Louis XIVth's time. In the vestibule are specimens of the most primitive attempts in the way of fire-arms, besides a number of field and siege guns, a revolving one, a few others, taken at St. John of Ulloa in 1738, at Sebastopol and Bomarsund in 1856, at Solferino in 1859, etc., and, lastly, a large chain hung round the court, 100 feet long, and weighing 7,896 lbs., called the *Chaîne de Danube*, from its having been used by the Turks for a pontoon-bridge over that river at the siege of Vienna in 1685. The *Salles des Armes Portatives* contains a fine collection of Japanese, Circassian, Indian, Mongolian, Saracen, and Mexican armour; with a variety of Asiatic weapons and accoutrements. In the second room, there is a magnificent suit of armour, once the property of a Chinese emperor. There are models of cannon from the fifteenth century to the present time; cavalry standards since the reign of Louis XIV.; ancient weapons, including types of the stone and bronze ages, carved fossil bones, sword-blades and daggers found in rivers, and dating from the Gallo-Roman period, &c. There are likewise Greek and Etruscan weapons and pieces of armour, cross-bows, inlaid pistols, modern muskets, and the collection of arms formed by Napoleon III. at the Château de Pierrefonds. Visible on Tuesdays, Thursdays, and Sundays, from 12 to 3 p.m. in winter, and 12 to 4 in summer.

Galleries des Plans Reliefs des Forteresses de France.—This is a collection of upwards of fifty plans in relief of the fortresses of France, which occupies three long galleries on the 4th story. Here may be seen, in the proportion of 1 to 600, the models

(1) Catalogues are to be had on the spot.

of Perpignan, Cherbourg, Antibes, Strasburg, Bayonne, Belle Isle, Oléron, St. Martin de Ré, Ham, Villefranche in the Pyrenees, Dunkerque, Mont St. Michel, Besançon, &c. Several of them occupy a space of from 220 to 240 square feet. There are also models of the battle of Lodi, the last siege of Rome, and that of Sebastopol. These galleries are not open to visitors all the year round, but only from May 15th to June 30th, with ticket, to be obtained by applying in writing to *M. le Ministre de la Guerre*.

Ethnographical Museum.—This gallery is one of the most interesting in the Hôtel des Invalides. It contains a large number of wooden and wax figures representing types of the least civilised races in their national dress. It is open to the public on the same days as the museum of artillery and armour.

Church.—The *Eglise ancienne*, which is separated from the Dome (see p. 169), by an elegant railing, consists of a long nave, and two low aisles, supporting a gallery. It is Corinthian, 66 feet in height, and about 210 feet in length. Under the windows banners taken from the enemy are ranged along both sides of the arched nave (1). Most of the piers of the nave bear inscriptions on marble, to the memory of the governors of the hotel, and of the Duke de Coigny, Marshal Jourdan, Marshal St. Arnaud, &c. Two bronze tablets are besides inscribed with other names, amongst which are those of Marshal Mortier, killed in 1835 by Fieschi's infernal machine, Marshal Damrémont, who died before Constantine in 1837, Marshal Bugeaud, 1849, and Generals Négrier and Duvivier, killed in the insurrection of June, 1848. Governors dying while holding office are alone allowed to be buried here, and to have monuments.

The Hôtel des Invalides may be inspected by strangers daily from 11 to half-past 3. There are pensioners ready to act as guides for a small fee, and a trifle will be expected by those who show the Council-Chamber, Kitchen, and Refectories.

In front of this Hotel, and extending to the Seine, lies the *Esplanade des Invalides*, consisting of six squares, planted

(1) In the time of Napoleon nearly 3,000 flags filled the nave; but on the evening before the entry of the allied armies into Paris, March 31, 1814, the Duke de Feltre, Minister of War, by order of Joseph Bonaparte, ordered them to be burnt, and the sword of Frederick the Great, which was preserved here, to be broken. The orders to that effect were given thrice before they were obeyed. Ten of the flags were saved by private individuals, and not restored to the Invalides until 1865. The Austrian flags taken at Magenta and Solferino are here, together with two flags taken from the Moors and five in Mexico.

with trees in 1750 and 1818; it measures 1,440 feet by 780, and reaches to the Quai d'Orsay.

At No. 127, rue de Grenelle, is the *Hôtel du Châtelet*, a specimen of the grandeur of the days of Louis XIV. It is inhabited by the Archbishop of Paris. Nearly opposite to this palace is the *École Militaire Supérieure* (see p. 49).

At No. 69, rue de Babylone is the chapel of the Oriental Society for the union of all the Christians of the East. At No. 49 are infantry barracks famous for the attack they sustained in the revolution of 1830. Near this, at No. 27, rue Oudinot, is the central establishment of the *Frères des Écoles Chrétiennes*.

In the rue de Sèvres, at No. 42, is the

HÔPITAL LAENNEC, formerly the HOSPICE DES INCURABLES. Founded in 1634, by Cardinal de la Rochefoucault. A spacious court leads to the chapel, which is deserving of attention.

In the rue du Bac, at No. 140, is the *Hôtel Chatillon*, now occupied by the *Congrégation*, or convent, *des Sœurs de St. Vincent de Paul*. North of this stands the

SÉMINAIRE DES MISSIONS ÉTRANGÈRES, 128, rue du Bac.— A missionary seminary was founded at this spot in the 17th century, by Bernard de Ste. Thérèse, Bishop of Babylon. In this seminary young men are instructed in the sciences and languages necessary for missionaries in the East.

In this street, at the corner of the Boulevard St. Germain, is a new public garden, laid out in the grounds of the former Hôtel de Luynes.

In the rue de Varennes, at No. 57, is the *Hôtel Monaco*, formerly belonging to Princess Adelaide, now to the Duke de Galliera. General Cavaignac resided in it while Chief of the Executive in 1848. No. 69, in the rue de Varennes, is the *Hôtel d'Orsay*, belonging to Count Duchâtel.

In the rue de Grenelle, at No. 103, is the Ministry of Posts and Telegraphs, and some offices of the Minister of the Interior.

At No. 110, is the Hotel of the Minister of Public Instruction, and at No. 116, the *Hôtel Forbin Janson*, remarkable for its elegant entrance, and now the Mairie of the 7th arrondissement. Near this, at No. 106, rue de Grenelle, is the ancient convent of *Pentémont*, now used as barracks for cavalry. The church, now Protestant, is Ionic, fronts the street, and is surmounted by a dome. This street contains some hotels of the most ancient nobility of France.

The streets east and west of the rue Bellechasse occupy the ground formerly known under the name of the *Pré aux Clercs*, celebrated for the endless petty disputes it gave rise to between the University and the Abbey of St. Germain-des-Prés. The University claiming jurisdiction over this ground,

the students used to repair thither for their diversion, and it consequently soon became a constant scene of debauchery, duelling, and confusion, to the great scandal of the reverend fathers and peaceful *bourgeois* of St. Germain. On the Place Bellechasse we see, fronted by an elegant square comprising 1,738 square metres, and containing a marble group "Maternal Education" by Delaplanche, the church of

STE. CLOTILDE, chapel of ease to St. Thomas d'Aquin. This church, commenced in 1846, after the designs of M. Gau, is constructed in the pointed style, 96 mètres in length by 38 in breadth; the height of the nave is 26 mètres. The front consists of three entrances, separated by buttresses and surmounted by two galleries and a wheel-window, crowned by a gable between two spired steeples, 69 metres in height. The gable is surmounted by a statue of St. Clotilda.

Interior.—The church is cruciform, and consists of a nave and two aisles. The chief feature of interest is the excellent stained glass in the windows. The baptismal chapel to the left on entering, contains frescoes relating to baptism, by Delaborde; the other chapels contain legendary subjects by Pils, Bezard, and other eminent artists. This church, inaugurated in 1857, has cost 8,000,000fr., and possesses a set of bells forming a complete octave.

At No. 14, rue St. Dominique, is the War-Office, formerly a convent of the *Filles de St. Joseph*. It has been recently enlarged, and has now a splendid front and clock tower on the Boulevard St. Germain. At No. 231, on the same boulevard, is the

DÉPÔT DE LA GUERRE.—This office is subdivided into four sections, viz.:—1. That of the map of France, with 83 draughtsmen and engravers; 2, that of topographical operations; 3, that of historical labours, comprising the classification of the Archives, the service of the Library, &c. The dépôt contains a valuable library, of upwards of 20,000 volumes, including the complete correspondence of the Ministers of War, from the reign of Louis XIII. to 1814; the autograph letters of Louis XIV. to Philip V., his grandson, King of Spain; memoirs of the wars of the Spanish succession; the correspondence of Napoleon I., filling 300 drawers; a book bound in green morocco, with the title "Napoleon Bonaparte," and containing his certificates of baptism and nobility, all the orders transmitted to him during his military service, &c.; autograph letters of Condé, Jourdan, Hoche, Masséna, Ney, &c., and the manuscripts of Vauban, Folard, Guibert, Bourcet, and other eminent military men. It also possesses a series of exact surveys of the battles of Napoleon, and many important

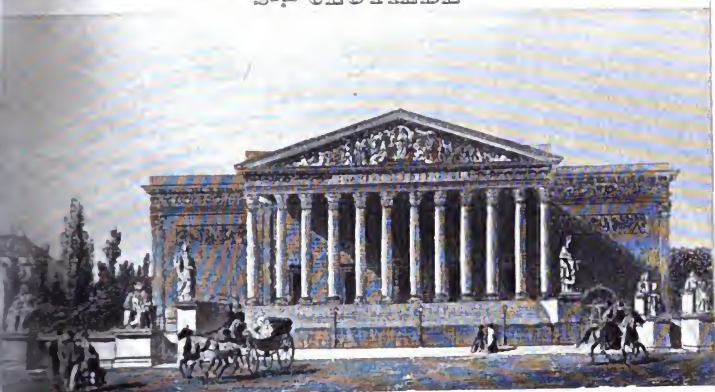


1.

1.



ST. CLOTILDE



LEGISLATIVE PALACE (VIEW FROM THE QUAY.)



MINISTRY OF WAR

documents. To visit this library, apply to *M. le Directeur du Dépôt de la Guerre*, 10, rue St. Dominique.

The rue St. Dominique, which in 1542 bore the name of *Chemin des Vaches*, is celebrated for its noble residences; the *Hotel of the Duchess Dowager of Orleans*, lately No. 62 (but now bearing Nos. 244 to 248 on the Boulevard St. Germain, since the opening of that thoroughfare through the rue St. Dominique), formerly inhabited by Cambacérès, and now occupied by the Ministry of Public Works; the *Hôtel de Grammont*, No. 39; and the *Hôtel de Périgord*, No. 41.

FOURTEENTH WALK.

This comprises the rest of the 7th, and part of the 6th arrondissements. In the Place St. Thomas d'Aquin is the church of

ST. THOMAS D'AQUIN,—built in 1683 for a convent of Jacobins, founded by Cardinal Richelieu. The interior is Corinthian and cruciform, with single aisles, and has numerous frescoes by Blondel. Behind the high altar is a chapel to St. Louis, with a picture of that saint; the ceiling, by Lemoine, represents the Ascension. The other pictures in this church are, in the left aisle: the Conversion of St. Paul, by La Hire; and St. Thomas d'Aquin stilling a storm at sea, by Scheffer. In the right hand aisle: Magdalen at Calvary, and Paul before Festus, by Vouet, painted in 1639. The church is celebrated for its preachers.

At No. 84, rue de Grenelle, are the premises of the *Sociétés Nationales d'Horticulture et d'Agriculture* (see p. 53). Flower and agricultural shows are held here twice a year. At No. 57 in the rue de Grenelle is the

FONTAINE DE GRENELLE, one of the finest in Paris.—Bouchardon executed the designs, figures, bas-reliefs, and some of the ornaments. In front is a group in white marble, representing the City of Paris sitting on a prow, between the Seine and the Marne. Between the columns is the following inscription, by Cardinal Fleury:—

Dum Ludovicus XV., populi amor et parens optimus, publicæ tranquillitatis assertor, Galliei imperii finibus innocue propagatis; pace Germanos Russosque inter et Ottomanos feliciter conciliata; gloriose simul et pacifice regnabat; fontem hunc civium utilitati, urbisque ornamēto, consecrarunt Præfectus et Ædiles, Anno Domini M.DCC.XXX.IX.

In the ÉGLISE DE JÉSUS, 35, Rue de Sèvres, of fine Gothic architecture, there is a chapel devoted to the memory of some of the hostages shot by the Communists in May, 1871.

We now reach the *Croix-Rouge*, a point where six streets meet, and the whole western part of which was burnt down by the Communists, May 24th, 1871. The rue du Dragon leads to the rue des Saints Pères, a corruption of *Cinq Pères*, in allusion to the five *Frères de la Charité*, who first assumed the duties of the hospital of that name. Here we find, at No. 49, the

ACADÉMIE DE MÉDECINE, formerly annexed to the

HÔPITAL DE LA CHARITÉ, 47, rue Jacob.—Founded in 1613, by Marie de Médicis, for the *Frères de la Charité*, who were all surgeons or apothecaries, besides ministering to the spiritual wants of the sick. The building has a handsome front, with a spacious Doric entrance and vestibule (see p. 65).

At the junction of the Rue Bonaparte and the Rue de Rennes, we find

SAINT GERMAIN DES PRÉS.—This was the abbey-church of one of the largest and most ancient monastic establishments of Paris. Childebert I., son of Clovis, on the suggestion of St. Germain, Bishop of Paris, founded a monastery here about the year 551. He dedicated the church in 557 to the Holy Cross, St. Stephen, and St. Vincent, endowing it with the relics of the latter, brought over by him from Spain, and with the treasure he had taken from Amalaric, at Toledo, and a piece of the true cross. The church, celebrated for its decorations, was called "The Golden Basilica." In 861, the Normans nearly destroyed both monastery and church, of which only part of the lower walls of the western tower are supposed to remain. The tomb of Childebert was afterwards carefully restored by the monks. In 990, the Abbot Morardus commenced rebuilding the church, which was consecrated by Pope Alexander III. in 1163. In 1369 the abbey was fortified against the English by Charles V.; and, in the time of Henry IV., it still resembled a fortress encompassed by a moat. The church was much damaged by an explosion in 1794. The square buttressed tower with double-arched mullioned windows, which surmounts the porch, dates from 990, the time of the Abbot Morardus. An old bas-relief in the ogive of the western porch represents the Last Supper, and over this the figure of Christ.

Interior.—The interior is cruciform, with a circular choir at the east end. All this part is also of the time of the Abbot Morardus; the choir is the work of Abbot Hugues III. All the capitals of the pillars forming the piers will be particularly remarked for the devices of which they are composed; many of those in the nave are restorations of the old ones, now magnificently gilt and decorated. The nave and



THE MINT.



PALACE OF THE INSTITUTE.



PALACE OF THE BEAUX-ARTS.



choir are decorated with fresco-paintings by the late M. Flan-drin, to whose memory a marble monument has been erected in the left-hand aisle.

Besides these fine mural paintings, the following monuments in different chapels are deserving of notice, viz. : a handsome marble tomb of one of the Castellan family ; a tomb of James Duke of Douglas, who died in 1645, his figure, in marble, is reclining on a sarcophagus ; black marble slabs marking the remains of Mabillon, Descartes, and Montfaucon ; a monument to Boileau, whose heart was transferred here in 1819 from his tomb, which exists in the undercroft of the Sainte Chapelle (see p. 152) ; a marble monument to another of the Douglas family, Earl of Douglas and Angus, who died in 1611 ; the tomb of Casimir, King of Poland, who abdicated his crown in 1668, and died abbot of the monastery in 1672 ; the king is on his knees, offering up his crown to heaven, and in front of the tomb is a fine bas-relief of one of his seventeen battles.

Turning to the left, the rue Bonaparte leads to the rue Gozlin, but lately the site of the *Abbaye*, which stood in front of the rue de l'École de Médecine.

The rue de l'Échaudé leads to the rue de Seine ; and the small *Passage du Pont Neuf*, one of the first established in Paris, to the rue Guénégaud, and the Quai Conti, now considerably widened. The stranger will be reminded by these names that he is on a spot immortalised by Sterne.

No. 5 on this quay bore an inscription stating that Napoleon I., then an officer of artillery, on leaving Brienne, lived in that house on the 5th story. On this quay is the

HÔTEL DES MONNAIES.—The mint was removed in 1775 to the present building, erected on the site of the Hôtel de Conti, after the designs of Antoine. The museum contains an immense collection of the coins of France and other countries, chronologically classified, besides the medals struck on various public occasions, such as marriages, victories, etc. The oldest authentic medal here is one of Charlemagne, an invaluable relic of excellent execution ; the earliest medal of which the original die exists is one of Charles VII. (1461). Medals of Boccaccio, Louis XII., Henry VIII., Francis I., Loyola, Mary Queen of Scots, Sixtus V., Cardinal Richelieu (a superb one by Varin, 1630, for which his life was spared), Cardinal Mazarin, &c., will successively meet the visitor's eye, until, gradually descending to the present period, he will find medals commemorating all the stirring events of the last few years. The medals struck in commemoration of the Great Exhibition are in the stands of the right-hand windows, together with a collec-

tion of French copper money before the re-coinage ; smaller stands before the piers of the windows contain private medals or counters, and Japanese, East Indian, and 800 specimens of Chinese coins ; the oldest of the latter is dated 1700 years before Christ. Some of the cases are now empty, owing to the transfer of upwards of 6,000 coins to the National Library ; nevertheless, many specimens have been replaced by duplicates. The most interesting of the English coins is a silver penny of William the Conqueror (1066) ; of the Spanish, one of King Tuica (date 638). There are, besides the African cowrie, Mexican, Bolivian, Greek, Turkish money, etc. The fifth row from the entrance contains the whole series of *French* coins, from the time of the Gauls down to the present time. Four large glass presses flanking the entrance and the chimney-piece opposite contain an interesting collection of standard weights and measures, implements for engraving, stamping, etc., and chemical substances used for the purposes of fining. In adjoining rooms are several models of the furnaces, instruments, &c., used in coining and assaying money, and other stands containing a numismatic gallery of the Kings of France, of modern workmanship. The last room of this series is called the *Salle Napoléon* ; here are arranged nearly all the dies of medals struck under the Consulate and the Empire ; here is also a splendid colossal marble bust of Napoleon I., executed for Fouché by Canova in 1806, a model in bronze of the mask taken from the Emperor's face at St. Helena 20 hours after his death, and a model of the pillar of the Place Vendôme in bronze. Before ascending to the gallery we may remark the Chinese coins arranged in a glass stand. In the first room above, we find a series of seals of State, from King Dagobert down to the second Republic ; also the seals of the five great vassals or fieftees of the Crown. The gallery of the large saloon contains private dies, among which we find the heads of Madame de Genlis, Lord Byron, and many other distinguished personages ; and in the following galleries and rooms are the dies of historical medals, with the busts of Diane de Poitiers, Henry IV., Marie Thérèse of Austria, Louis XIV., etc. One of the presses is partly filled with specimens of mineralogy, and metals in their refined state. A catalogue, with detailed descriptions of the medals, is published, price 3fr. In this Hôtel are performed all the operations of coining, besides the assaying and compulsory stamping of the gold and silver for jewellers, &c.

The museum is open to the public on Tuesdays and Fridays from 12 to 3. To visit the laboratory and ateliers, visible on Tuesdays and Fridays from 12 to 3, apply for a special ticket

to *M. le Président de la Commission des Monnaies et Médailles, Hôtel des Monnaies*. To the west stands

The PALAIS DE L'INSTITUT.—This edifice contains two distinct establishments, the *Bibliothèque Mazarine*, and the *Institut de France*. The front forms the concave segment of a circle, terminated at the extremities by projecting pavilions, with open arcades in the basements. In the centre is the front of the church (now the hall where the public meetings are held). On the Place before it is an elegant female figure of marble, by Soiton, representing the Republic. The eastern pavilion contains the

Bibliothèque Mazarine, founded by Cardinal Mazarin. The collection now amounts to about 150,000 printed volumes, and 6,000 manuscripts. The book-cases are richly carved, and fronted with Corinthian columns supporting a balcony. The part fronting the river occupies the site of the celebrated Tour de Nesle. The visitor will remark busts of Mazarin and Racine, and the inkstand of the great Condé; also a very fine terrestrial globe of copper, executed for the Dauphin by the brothers Bergwin, under the direction of Louis XVI.; the latter is even said to have worked at it himself. It now bears the impression of a bullet with which it was struck from the Louvre, defended by the Swiss guards, in 1830. There is also a curious collection of 80 models of Pelasgic monuments of ancient Greece, comprising the Cyclopean walls of Mycene, &c. Open to the public daily, except Sundays and festivals, from 11 to 5.

The left wing of the Palace of the Institute is to be transformed into a museum, and a commencement has already been made to carry out the intentions of Mme. de Caën, who left a considerable sum of money to constitute pensions of 4,000fr. for painters and sculptors and 3,000fr. for architects, who have won the Great Prize of Rome, for three years after they have terminated their studies, on condition of their contributing one of their works to the museum. Among artists who have benefited by the legacy are MM. Toudouze and Ferrier, painters, who have sent, one his "Guardian Angels," the other "An Auto-da-fé," and M. Marquès, sculptor, whose "Torments of Orestes" occupies the middle of one of the rooms.

The Institut.—The Grand Hall, for the public sittings of this celebrated body, is fitted up with benches forming a semi-circle, in front of which are the seats and bureaux of the president, secretaries, &c. It is adorned with marble statues of Bossuet, Descartes, Fénelon, and Sully. The *Bibliothèque de l'Institut*, to which admission is only obtained through

introduction by a member, contains about 60,000 volumes. The library is adorned with the celebrated marble statue of Voltaire, by Pigalle. A vestibule, containing the busts of some of the most distinguished members of the Institute in former days, separates the library from the *Salle des Séances*. For information respecting the Institute, its Academies, and the days of their meetings, see p. 45. To obtain tickets of admission to the annual meetings apply at the office of the Secretary of the Institute, at least one month beforehand.

PONT DES ARTS—of 8 arches, and floored with wood. It was finished, in 1804, at a cost of 900,000fr.

The stranger now enters the Quai Malaquais, where he finds the new exhibition rooms of the

PALAIS AND ÉCOLE DES BEAUX ARTS.—In this school eight professors respectively teach the history of art and esthetics, anatomy, perspective, mathematics, the natural sciences, practical architecture, and archæology. There are three classrooms for painting, three for sculpture, three for architecture, one for plate-engraving, and one for engraving medals and precious stones, all superintended by eleven professors. Pupils are admitted between the ages of 15 and 25. An annual competition takes place for the *Grand Prix de Rome*: the successful candidates, who need not be pupils of the school, but must be French subjects, and not older than 25, are sent to Rome and maintained there at the expense of the Government for four years (engravers only for three). An exhibition of the works of the students here, as well as of those sent by the students at Rome, takes place every year in September. (See page 49.)

The new exhibition rooms are specially set apart for the works sent by the students at Rome, or the prize works executed by the pupils in Paris. The ceiling of the great hall is decorated with copies from the Vatican, by Sigalon and Boucotran, of the twelve large frescoes severally representing the Persian, Cumæan, Erythræan, Libyan, and Delphic Sibyls, and the prophets Daniel, Isaiah, Zachariah, Jonah, Joel, Ezekiel, and Jeremiah.

In the rue Bonaparte we find the principal entrance to the Palais des Beaux Arts, which we will now describe.

There are two courts in front of the palace. The first is entered through a gateway adorned with busts of Poussin and Pujet. It is flanked by two buildings of Ionic design; the northern one contains the offices of the Director and two amphitheatres for students; the southern one, which masks part of the ancient buildings of the convent *des Petits Augustins*, displays in its intercolumniations the sculptured or-

naments of a door, and other interesting fragments of the *Hôtel de la Trémouille*, or *Maison de la Couronne d'Or*, a splendid specimen of the architecture of the 14th century. On the same wall there is a copy in mosaic of Raphael's picture of God blessing the World, executed by MM. Balze. There is also a monument to the memory of Henri Regnault, the distinguished artist killed at Buzenval during the siege of 1870-71. Adjoining the porter's lodge is the

Sixtine Chapel.—The front is formed of the portal of the *Château d'Anet*, built in 1548 for Diana of Poitiers, by Henry II. It is adorned with bas-reliefs and statues, the finest of which is a Cupid in the act of stringing his bow. Over the top arch is this inscription :

Bræsæo hæc statuit pergrata Diana marito
Ut diuturna sui sint monumenta viri.

The interior consists of a single nave with an arched roof. The wainscoting at the entrance is the same that adorned the chateau d'Anet. At the end is a copy of Michael Angelo's Last Judgment, by Sigalon, on canvas, occupying the whole wall. In a chapel to the left, are casts of the Moses of Michael Angelo, two tombs, by the same, one of which is that of the Medici; and also a fine cast of the bronze gates, by Ghiberti, of the Baptistery at Florence. The 12 pendentives here are copies from Michael Angelo's frescoes in the Sixtine Chapel at Rome.

Returning to the court, the visitor will observe in the centre a Corinthian column of red marble, on the top of which is the figure of an angel in bronze, one of several saved from a group, pillaged by the mob from the tomb of Cardinal Mazarin. Immediately behind it is the beautiful front of a château erected at Gaillon in 1500 by Cardinal d'Amboise, and transported hither by M. Lenoir. Its western surface is studded with brackets supporting antique statues, and medallions. The second court is flanked by two arched screens, the one to the left florid Saxon, with three arches; the opposite one with four; the two central ones supported by a colossal pendant keystone, the whole in the style of the time of Francis I. Beyond this, in a garden, is a fountain, surmounted by four figures sculptured by Paolo Poncio. Underneath is an escutcheon by Jean Goujon, and two seated figures by Germain Pilon. On the walls of the court, forming the curves, we perceive interesting specimens of old architectural and sculptural fragments. There is a curious monolith basin of the 13th century, brought from the Abbey of St. Denis, 12 feet in diameter, and ornamented with quaint heads of Ceres, Bacchus, Pan, Neptune, Avarice, and various animals.

Interior.—In the spacious Corinthian vestibule are stair-cases right and left leading to the upper stories. Next is a rectangular court, where the visitor will see medallions with the portraits of Leo X. and Francis I., the restorers of the arts; and facing them, corresponding likenesses of Pericles and Augustus. Round the walls are engraved the names of famous artists of all countries. On the walls to the right and left are fragments of antique tombs, &c., also a curious bas-relief, representing a sacrifice. On the opposite side is the entrance to what is properly the *Ecole des Beaux-Arts*. The galleries on the ground floor contain casts and copies of architecture from the antique, Grecian, Roman, and of the middle ages. The amphitheatre for the distribution of prizes, &c., on the western side of the inner court, is semi-circular, and, besides richly gilt compartments in the cupola, contains one of the finest productions of modern art, by Delaroché, representing groups of the most celebrated artists of every age and country, assembled and presided by Zeuxis, Phidias, and Apelles, for the purpose of awarding prizes to successful competitors. It contains 75 figures, of which 70 are those of artists. One of the female figures, arrayed in a green mantle, is the portrait of the gifted painter's wife. From the ample amphitheatre the visitor is conducted to the *Salle Louis XIV*, containing the first part of a series of portraits of the most eminent members of the Academy, amongst whom are Vanloo, Servandoni, Lemoine, &c. A gallery, filled with busts, leads hence to the *Salle du Conseil*, where the series of portraits is continued. Passing through a corridor, painted with copies of arabesques from the Vatican, we enter the *Gallery of Prizes*. Here may be seen the prize-works of the most eminent artists, such as Fragonard, David, Ingres, Heim, Hesse, Pujol, &c. The collection begins with a painting by Natoire, of the year 1721. Open to the public on Sundays from 12 to 4, on other days from 10 to 4, but visitors must be accompanied by an attendant. Saturdays, to 2, on application at the porter's lodge. A fee is expected.

In the rue Visconti, not far from this palace, No. 21, is the house where Racine died in 1699, and Adrienne Lecouvreur, in 1730. At No. 28, rue des Saints Pères, is the

ÉCOLE DES PONTS ET CHAUSSÉES, established in 1741, and enlarged in 1804. It possesses a rich collection of plans, maps, and models, relative to civil engineering, as also a good library. Strangers are not generally admitted, but a special order may, though with difficulty, be obtained for the purpose, on applying by letter, post-paid, to *M. le Secrétaire du Conseil Général de l'École des Ponts et Chaussées*, at the School (see p. 49).



PALACE OF LUXENBOURG



ST SULPICE.



ST ETIENNE DU MONT.



PANTHEON OR.

The stranger, entering the Quai Voltaire, will find the **PONT DU CARROUSEL**, or **DES SAINTS PÈRES**, a bridge of three iron arches, of 47 metres span, resting on stone piers. It was built by M. Polonceau, in 1834, at a cost of 1,030,000 fr. Its extremities are adorned with four seated statues of stone on pedestals, representing, on the side towards the Tuileries, Industry and Abundance; on the other, the Seine and Paris.

At No. 1, rue de Beaune, on this quay, is the hôtel in which Voltaire resided for some time previous to his death, and where he died. His nephew, M. de Villette, kept his apartment closed afterwards, as did also Mme. de Montmorency, the next proprietor, so that it remained unopened for 47 years. On this quay are numerous shops of dealers in prints, articles of *vertu*, and second-hand books.

FIFTEENTH WALK.

This comprises the 6th and 14th arrondissements. The **MARCHÉ ST. GERMAIN**, on the spot where the *Foire St. Germain* used to be held. It contains nearly four hundred stalls.

Not far from this is the church of

ST. SULPICE,—a splendid structure, designed by Leveau, and begun in 1655, when the first stone was laid by Anne of Austria, but not finished until 1742. Servandoni finished the magnificent front in 1745; the two towers were raised by Maclaurin, in 1749; the northern one was altered and finished by Chalgrin, in 1777. The other remains unfinished.

Exterior.—The portico is composed of a double range of Doric columns, 40 feet in height, and is approached by a flight of steps. Above there is an Ionic colonnade crowned with a balustrade. The northern tower is 210 feet high. Both are of four stories each, but are not perfectly symmetrical, the southern one being Doric and Ionic, the other Composite and Corinthian. The church has three bells, of 12,500lbs., 8,500lbs., and 1,800lbs. respectively. The total length of the building is 432 feet, its breadth 174, and its height 99.

Interior.—Aisles surround both nave and choir, and chapels correspond to each arcade. The holy water is contained in two enormous shells sent to Francis I. by the Republic of Venice. The organ, richly carved by Clicquot, presents seventeen figures playing on musical instruments or supporting cornucopiæ. On the pavement of the transept is a meridian line traced by Lemonnier in 1743, and continued along an obelisk of white marble in the northern transept. The rays of the sun fall upon it through an aperture in a metal plate in the window of the southern transept.

The high altar is decorated with a profusion of splendidly gilt ornaments. It has a bas-relief in bronze: Christ preaching in the Temple, the work of M. Choiseulin. There are a great many good modern paintings in this church, the latest being the frescoes in the Chapel of St. Joseph, by Landelle. The Lady Chapel, behind the choir, has a statue of the Virgin with the Infant, the work of Pigalle. Old and modern stained glass of great merit adorns the windows of this church. The upper gallery is worth visiting. Fronting this church is the

FONTAINE DE ST. SULPICE.—It was designed by Visconti, and consists of three octagonal basins. From the centre of the upper-most rises a quadrangular body adorned with the statues of Fénelon, Bossuet, Fléchier, and Massillon.

A flower-market is held here on Mondays and Thursdays.

On the southern side stands the *Séminaire de St. Sulpice*, a large plain building, erected in 1820, which contains a theological library of 20,000 vols. (See p. 56.)

West of the fountain, is the Mairie of the 6th arrondissement, surmounted by a small campanile and clock.

Opposite the Rue Garancière, in the Rue Vaugirard, is the

PETIT LUXEMBOURG.—This hotel, which is a dependency of the palace of the Luxembourg (see below), was commenced about 1629 by Richelieu, who resided in it while the Palais Royal was building. His niece, the Duchess d'Aiguillon, to whom he afterwards presented it, left it to Henry Jules de Bourbon Condé, after whose death Anne of Bavaria, his widow, occupied and repaired it. Bonaparte resided here six months, before he removed to the Tuileries. It is now the residence of the president of the Senate. At the western end is a chapel, built by Mr. Gisors on the site of one belonging to the ancient cloister of the *Filles du Calvaire*, the ruins of which were brought to light in 1848 by the demolition of a small prison attached to this hotel, for prisoners under trial by the Court of Peers (1).

Turning to the left into the rue de Vaugirard, we find, at the corner of the rue de Condé, the site of a house once inhabited by the poet Clément Marot. Further on is the *Théâtre de l'Odéon* (see *Theatres*). Returning a few steps, and turning into the rue de Tournon, we perceive the old hotel of Concino Concini, Marshal d'Ancre, now converted into barracks. Louis XIII. lived in it for some time. But the chief point of interest here is the

PALACE OF THE LUXEMBOURG, built for Marie de Médicis,

(1) The ministers of Charles X., and afterwards Lecomte and Henry, who attempted the life of Louis Philippe, were confined in this prison.

in 1612, by Jacques Desbrosses, upon the model of the Pitti palace at Florence. It was then called by her name. On being bequeathed to Gaston de France, Duke of Orleans, her second son, it assumed the name of *Palais d'Orléans*. In 1795 the sittings of the Directory were held there, and it was then called *Palais du Directoire*. When Bonaparte came into power, it was at first devoted to the sittings of the consuls, and received the name of *Palais du Consulat*, and, shortly after, that of *Palais du Sénat Conservateur*. This senate held its sittings there till its dissolution in 1814, when the Chamber of Peers was created. In March and April, 1848, Louis Blanc held his socialist meetings of workmen there. In the subsequent month of May, the Executive Commission occupied it during its ephemeral existence. In 1852 it resumed its old destination and name of *Palais du Sénat*, and has since been the hall of sittings for that Assembly, excepting during the period 1871 to 1879, when the seat of Government was at Versailles.

Exterior.—The court forms a parallelogram of 360 feet, by 300. The front towards the rue de Vaugirard consists of two large pavilions, connected together by terraces, in the centre of which rises a cupola, surrounded with statues. The clock pavilion is ornamented with allegorical figures, 8 feet high, of Eloquence, Justice, Wisdom, Prudence, War, and Peace, by Pradier.

Interior.—On entering the State apartments, we find, in the first room, called *Salle des Gardes*, several good statues of Greek and Roman celebrities. Next follows the *Salle d'Attente*, where the ceiling, by Jadin, represents Aurora. The walls of the adjoining *Salon* are decorated with paintings representing: Charles IX. receiving the keys of Paris from l'Hôpital, who refuses his consent to the massacre of St. Bartholomew, by Caminade; St. Louis, by Flandrin; the Duke of Guise (Le Balafré) proposing the League to Harlay, by Vinchon; Louis XIII. and Richelieu, by Cabanel, and Charlemagne dictating the Capitularies, by Bouchot. The ceiling, by Decaisne, represents Union, Force, and Abundance; and, in a small medallion, a portrait of the Duc de Reichstadt. Next follows the *Salle des Pas-Perdus*, formerly *Salle du Trône*, formed out of the old throne and Senate rooms, and the *Salle des Conférences*. This splendid saloon is gorgeously gilt and sculptured. A door to the right will lead the visitor into the *Galerie des Bustes*, which runs parallel to the *Salle du Trône*, and is filled with busts of the great generals and statesmen of the first Empire. We now enter the

Salle du Sénat, destroyed by fire October 28th, 1859, but since restored to its former state. The hall is semicircular,

ninety-two feet in diameter, and covered by a hemispherical vault, painted by Abel de Pujol, in compartments, containing allegories of Law, Justice, Wisdom, and Patriotism. In a semicircular recess are the seats of the President and Secretaries, approached by steps. On each side are large pictures representing Louis XI. with the Dauphin receiving the Deputies of Paris, and Philippe de Valois congratulated by the Peers on the reforms introduced, both by Blondel. At the corners, in elevated niches, are the statues of Charlemagne and St. Louis.

On descending to the ground floor, we find to our right the *Chambres de Marie de Médicis*, originally three rooms, the first of which was used by that princess as a chapel, but has now been partitioned off to make a porter's lodge. The first room we enter now was the *Salle d'attente*. Adjoining is the *Chambre à coucher de Marie de Médicis*, a splendid apartment, decorated in the sumptuous style of her time. The panels are all richly gilt and painted in compartments, four by Philippe de Champagne, and four by Nicholas Poussin. The centre of the ceiling represents Marie de Médicis, by Rubens, and eight square compartments which it contains are by Philippe de Champagne. Those to the right are family-portraits of the house of Médicis; those to the left, of that of Henry IV. There are also four paintings by Rubens in this room. Returning to the vestibule, we now enter the

Chapel of the Palace.—A parallelogram 69 feet by 20, of rich Doric design, and receiving light from the court through four windows. The ceiling is decorated and gilt in the richest style, like all the rest of the chapel, which contains a profusion of modern paintings of great merit. In a niche in the wall opposite the altar is a group of an Angel and two children, by Jaleý; and the holy water basins are attached to richly sculptured marble pedestals, surmounted by angels.

Gallery of Modern Art.—This gallery only receives works, purchased by Government, of living artists; after their death their paintings are removed to the Louvre. The public are admitted to the gallery by a door to the left, under the porch of the large gate of the palace facing the rue de Tournon. On the ground floor is a gallery of masterpieces of modern sculpture. A staircase gives access to the first suite, consisting of a long gallery with a room at each extremity, and containing the choicest works of Gérome, Meissonier, Rosa Bonheur, Couture, &c. The ceiling of the Long Gallery is painted by Jordaens in 12 compartments, representing the signs of the zodiac; the Rising of Aurora, in the centre, is by Callet. The room at the further end is enriched with Duret's well-known

statues of Neapolitan villagers, in bronze. From the last of the suite a fine view is obtained of the grand staircase.

The Gallery of Paintings is public on Sundays and other days, except Mondays, from 10 to 4 in winter, and 9 to 5 in summer. The apartments and chapel can only be seen by permission.

Garden.—The plan consists of a central part, composed of an octagonal basin with grass-plots, skirted by flower-beds, and flanked right and left with elevated balustraded terraces shaded with fine chestnut groves. Spacious flights of stairs descend from the terraces into the central part, which is decorated with numerous marble statues, both modern and copies from the antique, such as the Diana Venatrix and the Athlète. On the eastern side of the garden, its chief ornament is a fountain built by Catherine de Médicis, after the designs of Desbrosses; its niche is adorned with a group representing Polyphemus discovering Acis and Galatea. Behind it, facing the street, there is a bas-relief, by Valois, representing Jupiter and Leda. In the adjoining grass-plot stands a beautiful marble group, by Garrand, of Cain and his family after the death of Abel. Further north is a large orangery, in which gratuitous lectures on pruning and grafting are given in summer. There is also a collection of about 500 different kinds of vine, brought from foreign countries; likewise a model apiary, lectures being given here annually on the rearing of bees. The garden is 919 metres long by 570 in breadth; its area is 340,064 square metres.

The rue de Madame leads to the rue de Vaugirard, where we see to our left, at No. 74, the

CATHOLIC COLLEGE, once a convent of Dominican friars. M. Lacordaire, the celebrated preacher, belonged to this brotherhood. Part of the ancient house was, until the dispersion of the unauthorised Orders, used for religious purposes, and it was in this convent the massacres began in Paris, on the 2d of September, 1792. Hundreds of priests, imprisoned here, were murdered. The building is still used as a Catholic college. A public chapel is attached.

The rue du Regard leads to the rue du Cherche-Midi, where, at No. 37, is the *Hôtel de Toulouse*, where courts-martial are held. The building opposite is a military prison.

On the Boulevard Montparnasse, in the olden time a place of resort of the students of the University, is the

WESTERN RAILWAY Terminus, a vast and elegant building, facing the rue de Rennes. Further on there is the new Church of Notre-Dame-des-Champs. Continuing eastwards, we reach the Boulevard St. Michel, where at No. 62 is the

ÉCOLE DES MINES, and *Mineralogical Museum*.—The

entrance room on the first floor contains a large skeleton of the Ichthyosaurus. Thirteen large rooms contain a magnificent collection of minerals of all countries. The French are arranged, according to the departments, in alphabetical order. A lateral room contains Prince Napoleon's donation of mineralogical specimens collected by him in Iceland, Greenland, Sweden, Sicily, &c.; but the principal geological collection of the Paris Basin, formed by MM. Cuvier and Brongniart, occupies six large rooms on the 2d floor. Models in relief of Mount Etna, by M. Élie de Beaumont, and of Mount Vesuvius, by M. Dufrénoy, will attract particular attention. There are also four rooms filled with models of the various machines used in mining, smelting furnaces, specimens of timber, optical instruments, a plan in relief of the valley of Chamouny, and a model of the galleries of the coal-pits of La Grande Croix, in the department of the Loire. The first floor also contains an assay office, and on the ground floor are laboratories, lecture-rooms, and the library, which contains 6,000 volumes. About 250,000 specimens are contained in the museum, which is open to the public on Tuesdays, Thursdays, and Saturdays, from 11 to 3. The library is open daily to students and strangers, on application. Gratuitous public lectures are delivered here on geology and mineralogy during five months of the year (see p. 49).

In the rue Monsieur le Prince, at No. 22, is the house formerly belonging to Jean Goujon, with his bust.

LYCÉE ST. LOUIS.—A college was founded on this spot as early as 1280, by Raoul d'Harcourt, canon of Notre Dame, from whom it took the name of *Collège d'Harcourt*. The present college was opened in 1820. Nearly opposite is the

COLLÈGE DE LA SORBONNE—built on the *Place* of the same name, where a celebrated school was founded by Robert Sorbon, in 1253, for a society of ecclesiastics. They devoted themselves exclusively to study and gratuitous teaching. The fame of this institution, which became the head of the University of Paris, and conferred such renown on the Gallican church, is well known. The *Collège du Plessis* became absorbed in it; and in 1629, Cardinal Richelieu, who had graduated there, laid the first stone of the present buildings, occupying 12,000 square metres. For a list of the lectures delivered here gratuitously, apply at the porter's lodge (see p. 47).—The library consists of 110,000 volumes, and is open daily from 10 to 3, and in the evening from 7 till 10, holidays excepted. Vacation from July 5 to Aug. 20.

A special room is devoted to the library bequeathed to the

University in 1867 by the late celebrated Victor Cousin. This room is open to students provided with a card, on Tuesdays and Fridays, from 10 to 3 ; to visitors, from noon to 2.

The *Church*, begun in 1635, after the designs of Lemer cier, was finished in 1659. The dome is painted in medallions and compartments with angels, emblems of religion, &c., and the pendentives with Sts. Ambrose, Gregory, Jerome, and Augustin. The medallions are by Philippe de Champagne. Above the arches and in the stained glass of some of the windows are the arms of Cardinal de Richelieu, and in the right transept is his celebrated tomb, the chef-d'œuvre of Girardon, executed in 1694, and one of the finest pieces of sculpture of the 17th century. Few buildings in Paris suffered more by the revolution of 1789, than this church. It was repaired by Napoleon I. After the Restoration it was used as a lecture-room of the School of Law ; but, in 1825, it was restored to divine worship. Open daily from 8 to 10 a.m. ; at a later hour the interior is shown by the porter for a small fee.

Descending the rue de la Sorbonne, leading to the

HÔTEL DE CLUNY, 14, Rue Du Sommerard, certainly one of the finest remains of the ancient mansions of Paris of the 16th century. It was begun, on part of the ruins of the Palais des Thermes, by Jean de Bourbon, abbot of Cluny, about 1480 ; after his death, his successor, Jacques d'Amboise, continued it in 1490, and it was finished in 1505. This most interesting mansion was inhabited in 1515, by Mary, sister of Henry VIII. of England, and widow of Louis XII., after the death of her husband. Her bed-chamber is still called *Chambre de la Reine Blanche*, it being the custom of the Queens of France to wear white mourning. In 1536, James V. of Scotland celebrated his marriage here with Madeleine, daughter of Francis I. In 1565 it served as a refuge to the Cardinal de Lorraine, the Duke of Guise his nephew, and the Duke of Aumale ; in 1625 the Abbess of Port Royal and her nuns took possession of it ; from 1579 to 1584 it belonged to a troop of comedians ; and the Section of Marat held its sittings in it in 1793. At length, after various vicissitudes, it was purchased by M. du Sommerard, a learned and enthusiastic antiquarian, who formed here a valuable collection of objects of art of the middle ages, which his heirs sold to Government in 1843 for 500,000 fr., the hotel included. Since then, it has been formed into a national museum of antiquities. The turret in the court was used as an observatory by Delisle, Lalande, Bochart de Saron, and De Messier. The escutcheon of Jacques d'Amboise is visible above the gate, and the hotel has been insulated by the demolition of the adjoining houses.

Interior.—The entrance to the museums is by the tower on the right. As the visitor must take a catalogue, if he means to enjoy his visit, we abstain from entering into particulars respecting the old furniture, statues, paintings, plaster-casts, valuable tapestry, trinkets, pottery, &c., with which he will find himself surrounded. We will merely state that in the rooms on the ground-floor he will find Gallo-Roman antiquities and specimens of those pre-historical flint implements that attract so much attention. There is here besides a large plaster model of the Church of St. Denis.

Opposite the entrance an arched doorway leads to a *glazed* shed, where we find four magnificent state carriages of the reign of Louis XIV., adorned with profuse carving and gilding, panels artistically painted, &c. ; two sedan-chairs, both elegantly painted with flowers, &c. ; three sledges, one of which all gilt, and representing a dragon; a small model of a glass-coach, beautifully executed; besides old harness, &c.

A wooden staircase, bearing the arms and initials of Henry IV., and transported hither from the Palais de Justice, leads to the second storey, the entrance-passage of which has a balcony opening into the hall described above, and contains, besides various weapons, suits of armour and carved chests of curious workmanship. This passage gives access to two different suites; that to the right consists of three rooms, containing valuable Flemish tapestry and old furniture, ancient crockery, terra-cotta, enamels, pieces of Luca della Robbia and Bernard de Palissy, and old glass. Returning to the entrance-passage, the first room of the front contains an ancient bed, profusely carved, said to have belonged to Francis I., when Duke of Valois. In the adjoining *Salle du Sommerard* he will find an ebony press, sent from Spain by Admiral Nelson to a cabinet-maker, named Faivret, at Paris, to be repaired; and, in a further room is a stand, containing ostensories, embossed dishes, and eight crowns of gold, richly ornamented with sapphires and pearls, found at La Fuente de Guarrazar, near Toledo, the capital of the Gothic kings of Spain. One bears the name of King Recesvinthus (A.D. 649—672). Another bears a striking resemblance to the crown of Queen Theodelinda preserved at Monza. The six others, being smaller, appear to have belonged to the king's children. Returning to the first room of this suite, we find, on the right hand, the *Chambre de la Reine Blanche*, alluded to above, which leads to a chapel of extraordinary workmanship. The ceiling is supported in the middle by an octagonal pillar, and is loaded with tracery. Two new galleries have been

recently opened. One of them contains a large stone chimney-piece of the sixteenth century, with sculptured bas-relief representing the legend of the *Casa Santa* of Loretto ; next, a richly-carved wood ceiling from an old mansion at Rouen ; then four pieces of tapestry representing the life of St. Stephen, which was given to the Hospital of Auxerre by Bishop Bailer at the end of the fifteenth century. There is also a collection of shoes of all ages and countries. From the chapel a winding staircase of singular workmanship descends into an open vestibule, communicating with the garden and court leading to the

PALAIS DES THERMES, once the residence of the Roman governor of Gaul, as well as of the kings of the first and second races. It was in this palace Julian had fixed his residence when he was proclaimed emperor by his troops in 360 (1). It is mentioned by Ammianus Marcellinus, and by Gregory of Tours. A deed of 1138 styles it by the name it still bears. The only perfect part of this palace remaining is a vast hall, with a vaulted ceiling. It was formerly the *frigidarium*, or chamber for cold baths. In a large rectangular recess to the right on entering is the *piscina* or cistern ; its bottom is about 4 feet lower than the present floor of the *frigidarium*. In the wall opposite to the *piscina* are three niches with remains of water-pipes, formerly communicating with a subterranean conduit, partly discovered in 1857, for carrying off the waste water to the river. The masonry of this hall is composed of alternate rows of squared stones and bricks, covered in some places with a coat of stucco four or five inches thick. The thickness of the walls is surprising. From this hall a small room, giving access to the cellars (which cannot be visited without a guide, who receives a small fee), leads to the *tepidarium*, or chamber for warm baths, now entirely divested of its vaulted roof. Here the niches in which the bathing-tubs were placed, are still visible ; at the furthest end, next to a flight of steps leading to the boulevard St. Michel is the *hypocaustum*, a low vaulted chamber which contained the apparatus for warming water. This interesting monument of antiquity had long been used as a workshop, and, after passing through various hands, was purchased by the municipality of Paris, and an opening made to connect it with the Hôtel de Cluny. The still existing hall is now filled with the relics of Roman sculpture

(1) From a Roman altar discovered here, it appears that this palace was built by Constantius, and not by Julian. The inscription on the altar was as follows : *Hoc quod erexit atrium virtus Constantii, D. Solis ornav. alt. P. virius Juliani Cæsaris.*

dug up in Paris. It is surrounded with gardens fronting the Boulevards Saint Michel and Saint Germain (see p. 196). The northern garden contains fragments of old sculpture ; such as the portal of the old convent of St. Benoist, which gives access to the garden from the hotel, etc. Here is also the cross taken from the church of St. Vladimir, at Sebastopol, sent by Marshal Pélissier.

The *Musée des Thermes et de l'Hôtel de Cluny*, is open daily, Mondays excepted, from 11 to 4 ; on Sundays without, and on other days with, ticket or passport. (*Preface.*)

Proceeding northward along the Boulevard, we find, opposite the Pont St. Michel (see p. 154), the beautiful

FONTAINE ST. MICHEL,—inaugurated Aug. 15th, 1860 ; designed by M. Davioud, architect. Under a niche, in the centre of a rich Corinthian façade, we see a bronze group, by Duret, of the Archangel crushing the Demon. From the rock forming the basement, a sheet of water gushes into five basins flanked by two dragons spouting water into the lowermost cistern.

In the rue Hautefeuille, west of the Boulevard St. Michel, Nos. 5, 9, and 21 are remarkable for their old turrets. At No. 30 was a convent of Præmonstratensian monks.

In the rue de l'École de Médecine, No. 5, is the *Ecole Gratuite de Dessin*, founded, in 1767, by M. Bachelier (see p. 50). At No. 15, is the

MUSÉE DUPUYTREN.—This important pathological collection is due to the public-spirited and celebrated surgeon whose name it bears. Admittance is obtained, from 11 to 3, by a small fee to the porter. The unprofessional visitor must expect to see many disgusting objects. (See p. 63.)

To the west in the same street is the

ÉCOLE DE MÉDECINE, the seat of the *Faculty of Medicine*, in the Academy of Paris.—The first stone of the present building, designed by Gondouin, was laid by Louis XV., in 1769, on the site of the Collège de Bourgogne ; it was inaugurated in 1776, and is now being considerably extended. The amphitheatre is semi-circular, and will hold 1,400 students. It is lit by a skylight, and contains a painting, by Matout, representing Ambroise Paré practising for the first time the ligature of an artery after amputation. At the foot of the grand staircase on the left, stands a plaster statue of Breschet counting the pulsations of a youth, by David d'Angers. The *Library* contains 35,000 volumes, and is open daily, Sundays and holidays excepted, from 11 to 5. A door opposite to the staircase leads to the *Musée Orfila*, highly interesting to the professional visitor. Beginning from the right

below, is the anatomy of the nervous system, in a great measure due to the practised hand of M. Denonvilliers. A detailed exposition of the 5th pair of nerves in the human head is truly astonishing for its execution. Next comes the muscular system of mammalia, the osteology of reptiles and birds; a valuable series of phrenological specimens, mostly consisting of the heads of criminals, among which, that of Fieschi, displaying the fracture he received from his own infernal machine. Dr. Dumoutier's valuable phrenological collection is arranged here. Next is a series of angiological specimens, injected. The general classification is according to the system of Mandl. In the gallery above is a series of embryology, &c. The eye, the organs of taste and smell, follow in succession. Here we find, in two gilt frames, the dissection of the acoustic organ of the smaller mammalia, due to the patience of the donor, Mr. Hyrtl, of Vienna. The circulation of the blood is exposed in specimens of various animals, and great attention has been paid to the study of the anatomy of the human body by regions. Among the skeletons of insects, that of the *Scarabæus Melolontha*, consisting of 77 pieces, is remarkable. A marble statue of Cuvier stands at the end of the room. This museum is continued in the second room. In the third, among various specimens of natural history, will be seen, under a glass bell, the model in wax of the dwarf *Bébé*, 20 inches high, born in the Vosges, and attached to the service of Stanislaus, King of Poland; he died in 1764, aged nearly 25 years. Here are also the organs of hearing, magnified through a microscope, and a collection of substances belonging to the *materia medica*, and mineralogy. In the fourth is a collection of anatomical and surgical instruments, filling six presses, and a cabinet of natural philosophy. A fee is expected. The rest of the building contains rooms for demonstration, a council chamber, &c. (see p. 63.) The library and museum are closed from August 15 to November. Very important additions have recently been made to the original structure of the Ecole de Médecine, and the new building is one of the chief ornaments of the Boulevard St. Germain, on which it abuts. The style is severely classic, and suggests the Greek temple. The design of the entrance includes two caryatides of imposing proportions, representing Medicine and Surgery. The interior is not yet finished.

The HÔPITAL CLINIQUE DE LA FACULTÉ DE MÉDECINE formerly stood opposite to the Ecole de Médecine, but is now removed to 89, Rue d'Assas. A new hospital is being constructed on the site which will include the Ecole Pratique d'Anatomie, provisionally rue Vauquelin.

The rue de l'École de Médecine leads into the rue de l'Ancienne Comédie, so called from the Théâtre Français, which stood nearly opposite to the *Café Procope*, the resort of Voltaire and all the literary and dramatic celebrities of that day.

SIXTEENTH WALK.

This lies entirely within the 5th arrondissement. We may commence it with the

BOULEVARD ST. GERMAIN,—extending from the Quai de la Tournelle to the Pont de la Concorde.

The Quai de la Tournelle owes its name to a large square tower, which was situated near the bridge of that name, and defended the passage of the river by means of a chain drawn across during the night. The *Porte St. Bernard*, built by Philip Augustus, stood close to the Tournelle.

The new rue des Écoles meets the rue Monge, where a small square has been planted, and adorned with a statue of Voltaire. Here, in February, 1870, the

ARÈNES DE PARIS, or the remnant of a Gallo-Roman circus, dating very nearly from the time of the Palais des Thermes, were brought to light. A few Gallo-Roman antiquities of some interest were found. The City of Paris has recently bought the ground, and new excavations will be made.

The barracks of fire-men, which we see at No. 24, rue de Poissy, once formed part of the great convent of Bernardins, built in 1244 by Stephen Lexington, Abbot of Clairvaux, to enable his monks to study at the University of Paris.

In the rue de Pontoise, opposite this, we find, at No. 19, the *Fourrière*, or pound, for vehicles, horses, and dogs. At No. 30 is the *Séminaire de St. Nicolas du Chardonnet*, an establishment connected with

ST. NICOLAS DU CHARDONNET—a church built on the site of a chapel erected in 1230 by Guillaume d'Auvergne; it was sold as national property in 1790, but was afterwards restored to public worship. The entrance is in the rue St. Victor.

MARCHÉ DES CARMES, or DE LA PLACE MAUBERT, built in 1818, upon the site of the convent des Carmes. There is a bird market here.

The rue des Carmes contained several old colleges, viz., those of *St. Jean de Beauvais*, *de Presle*, *des Lombards*, and *de Lizieux*. Here is the Gothic chapel of the College de Dormans-Beauvais, the first stone of which was laid by Charles V.; it forms part of a Dominican convent, now closed, and to be pulled down.

The rue du Foulard was once the most important street of

this quarter, known by the name of the "Quartier Latin." It contained several schools, where public disputations were held, and is supposed to have derived its name from straw (*feurre*) spread on the ground for the scholars to seat themselves on. The works of Dante, Petrarch, and Rabelais contain allusions to this spot. The rue St. Séverin leads to the church of

ST. SEVERIN.—From an early period there existed here an oratory and cells, where St. Severin, Bishop of Agaunum, who died in 530, conferred the monastic habit upon St. Cloud. In the ninth century the Normans destroyed the monastery. The present edifice dates from 1210. Some fine stained glass remains in the choir and in the sacristy.

Proceeding up the rue St. Jacques, we arrive at the

COLLÈGE DE FRANCE, founded in 1530, by Francis I., at the solicitation of Parvi, his preacher, and the celebrated Budæus. The buildings, of simple but elegant design, enclose three courts, in one of which has recently been erected a marble statue of Budæus. The left wing contains laboratories for chemistry and lecture-rooms. There are eight lecture-rooms; that for physics has two oil-paintings, the first, by Lethiers, represents Francis I. signing the order for the establishment of the college; the other, by Thevenin, represents Henry IV. endowing the professorships. In the oriental lecture-room is a valuable painting, by Camus, of the Death of Jacques Delille. In the upper stories are cabinets of mineralogy and natural philosophy, and a library. A prospectus of the numerous lectures delivered here may be had at the college (see p. 48). The visitor should ask to see the aquariums established by the late M. Coste for his experiments in pisciculture (1). Facing the Collège de France are two small grass plots, in one of which is a bronze statue of Dante, and nearly opposite the College a little to the east, stood *La Tour Bichat*, or de *St. Jean de Latran*, which, with the adjoining ground, called *Cour de la Vacherie*, belonged to the Knights Hospitallers of St. John of Jerusalem, afterwards Knights of Malta, first established in Paris in 1171.

In the rue St. Jacques, to the left, is the

LYCÉE LOUIS LE GRAND—the largest and most important lyceum of Paris. It formerly bore the name of *Collège de Clermont*, and was founded in 1560, by Guillaume Duprat, bishop of Clermont. It contains a large library.

(1) The fecundated spawn of salmon and trout has been sent from this establishment as far as Warsaw and Naples to be hatched there. The fish in the lakes of the Bois de Boulogne and in the ponds of St. Cloud, Villeneuve l'Etang, etc., were all hatched in Paris at the Collège de France.

In the rue Soufflot stands

The PANTHÉON, or church of Ste. Geneviève. Clovis built a church to the apostles Peter and Paul near his palace. A religious community being afterwards attached thereto, it became a celebrated abbey, where Ste. Geneviève was buried in 512. She thus became the patron saint of Paris. At Mme. de Pompadour's suggestion, Louis XV. laid the first stone of the present edifice, designed by Soufflot, on the 6th of Sept., 1764. The cost of the building was defrayed by a lottery. The portico, to which a flight of 11 steps, occupying the whole breadth, gives access, presents a front of 6 fluted Corinthian columns, 60 feet in height by six in diameter, which, together with 16 internal ones, support a triangular pediment, 129 feet in breadth, by 22 in height. The pediment contains a large composition in relief, by David d'Angers, representing France, surrounded by, and dispensing honours to, some of the great men that she has produced. On her right hand are Fénelon, Malesherbes, Mirabeau, Voltaire, Rousseau, Lafayette, Carnot, Monge, Manuel, and David, the painter. On her left are soldiers of the republican or imperial armies, with Napoleon in front. At the feet of France History and Liberty inscribe the names of great men, and weave crowns to reward them. In the extreme corners youths are studying to emulate the virtues of their predecessors. The figure of France is 15 feet high. On the frieze is the inscription :

AUX GRANDS HOMMES LA PATRIE RECONNAISSANTE.

Under the peristyle there are bas-reliefs, representing Genius, Science, Art, Legislation, and Patriotism ; also two marble groups, one representing St. Rémi baptizing Clovis, the other Ste. Geneviève disarming the anger of Attila, by Maindron. The plan of the edifice approximates to a Greek cross, 302 feet in length by 255 transverse. The height from the pavement to the top of the dome is 268 feet, and the number of steps up to the gallery is 475. The dome, 66 feet in diameter, and painted by Gros (1), rests upon solid piers of masonry.

During the revolution of 1789 the walls were ornamented with bas-reliefs relating to philosophical subjects; in 1826, these were replaced by attributes of Catholic worship. There are

(1) On the lower part are four groups, in which Clovis, Charlemagne, St. Louis, and Louis XVIII., respectively render homage to Ste. Geneviève, who descends towards them on clouds. In the heavenly regions are seen Louis XVI., Marie Antoinette, Louis XVII., and Madame Elizabeth. The pendentives are covered with paintings by Gérard, representing Glory embracing Napoleon.

four fine frescoes by Cabanel, three of which represent : 1, St. Louis administering justice ; 2, Blanche of Castille directing the education of her son ; 3, Louis a prisoner, dying in Palestine. A series of other frescoes, relating to the life of St. Geneviève, is in course of preparation, of which eight are already uncovered, viz., four compartments representing the life of the saint, by Puvis de Chavannes, and four others depicting scenes associated with her death, by Jean Paul Laurens. There are three altars in the choir and transepts, all richly gilt and sculptured, with canopies supported by Corinthian columns. Underneath the church there is an immense series of vaults ; some of the stones of which are 50 feet in length, the whole undercroft being constructed without any cement whatever. In the centre are two concentric circular passages, where a loud echo repeats the smallest sound. Within these vaults are cenotaphs to the memory of Voltaire and Rousseau (1), with a fine marble statue of the former by Houdon. Among the notabilities buried here are the illustrious mathematician, Lagrange ; Bougainville, the circumnavigator ; the Dutch admiral, De Winter ; Soufflot, the architect of the church ; Marshal Lannes, Duke de Montebello, &c. Mirabeau was interred here, with great pomp, in 1791. The celebrated apotheoses of Voltaire and Rousseau took place the same year. Marat was buried here ; but his remains, as well as those of Mirabeau, were afterwards *depantheonized* by order of the National Convention (2). In one of the recesses is a model of the building in plaster. The visitor is recommended to ascend the dome, which, being the most elevated building in the capital, affords a magnificent view. A small gratuity is expected (3). Opposite is the

(1) On the tomb of Voltaire are the following inscriptions : " Aux mânes de Voltaire. L'Assemblée Nationale a décrété, le 30 juin, 1791, qu'il avait mérité les honneurs dus aux grands hommes." " Poète, historien, philosophe, il agrandit l'esprit humain ; il lui apprit qu'il devait être libre."—" Il défendit Calas, Sirven, de la Barre, et Monthailly."—" Il combattit les athées et les fanatiques, inspira la tolérance, et réclama les droits de l'homme contre la servitude de la féodalité." On the tomb of Rousseau is the following : " Ici repose l'homme de la nature et de la vérité." On the opposite side a hand, holding a torch, is represented issuing from the tomb, meaning that Rousseau casts light around him even after death.

(2) The body of Marat, after being taken from the Pantheon, was thrown into a common sewer in the rue Montmartre, close to where the Passage du Saumon now stands.

(3) The Place Cambrai, the Place du Pantheon, the rue Soufflot,

ÉCOLE DE DROIT, erected by Soufflot in 1771. The first regular schools of law in France date from 1384, and the re-organization of the Faculty of Paris took place in 1762, by order of Louis XV. Here is a public library of 8,000 volumes, open daily from 10 to 4.

The *Mairie* and *Justice de Paix* of the 5th arrondissement opposite, is constructed after the same design, and forms, with the École de Droit, a circular arc in front of the Pantheon. In one of its rooms is a bust of the late Madame Rendu, or Sœur Rosalie, distinguished for her charity.

The northern side of the Place is occupied by two new buildings. The first and western one is the handsome front of the *Collège Ste. Barbe* (see p. 50), which stretches to the rue de Reims behind, of which it occupies a whole side. The edifice east of it is the

BIBLIOTHÈQUE STE. GENEVIÈVE, presenting a front of 19 arched windows, erected on the site of the remaining buildings of the Collège de Montaigu.—The ground-floor to the left of the vestibule is divided into 7 long galleries fitted up with book-cases; that on the opposite side contains, besides some printed works, upwards of 3,000 MSS. In the first ante-room we see the model of a vessel sent to India under Admiral Letellier in 1747; a bust of Cardinal de la Rochefoucauld, the founder of the library, and a map of the moon, two metres in diameter, designed by Lahire in 1686, with his own hand. In the following room there is a series of portraits in pastel of the Kings of France; also three portraits of Mary Stuart, one of which was given by herself to the monks of Sainte Geneviève; a bronze bust of the father of Philippe Égalité, and a large table in Florentine mosaic. After the reading-room of the manuscript department, we enter a parallel suite, in which we see a model of the city of Rome, beautifully executed, and of very large dimensions; a collection of Indian arms brought over by the vessel above mentioned; then the mask of Henry IV., taken in plaster in 1790, when the royal tombs at St. Denis were broken open by the mob. The other objects of interest in this room are a genealogical tree illustrating the descent of Jesus from David, and a planetary clock, which belonged to the Cardinal de Lorraine. The following ante-room contains a stuffed crocodile, and snakes and tortoises, brought over by Admiral Letellier's vessel. Returning to the

and the rue St. Jacques were the most formidable strongholds of the insurgents of June, 1848, on this side of the river. The same was the case in May, 1871: the Communists had stowed gun-powder in the vaults; the sudden arrival of the troops saved the monument and the whole quarter.

grand vestibule, we ascend the double-branched staircase. Opposite the landing-place we see a copy, by Balze, of the *School of Athens*, the original of which, painted by Raphael, exists in the Vatican at Rome. Here also stands a bust of Ulrich Gering, the first printer in Paris. The public reading-hall for printed works is entered here by two side doors, between which, facing the chief librarian's desk, we perceive a beautiful specimen of Gobelins tapestry, representing "Study surprised by Night," executed after a painting by Balze, slightly re-touched by M. Ingres. It is an allusion to the evening sittings, an advantage almost exclusively belonging to this library. The hall is 300 feet long by 60 in breadth; its height to the roof is 30 feet. Four long tables for students occupy nearly the whole length of the two aisles. Ladies are not admitted in the evening. This library possesses 150,000 printed volumes, and 3,000 manuscripts. The reading-rooms are open daily from 10 to 3, and from 6 to 10 in the evening, except on Sundays and festivals, and during vacation.

Immediately behind the Pantheon is the church of

ST. ÉTIENNE DU MONT—originally a chapel for the vassals of the abbey of Ste. Geneviève. The date of the building is said to be 1121. It was enlarged in 1222, and the curious square tower and circular turret are probably of that date. Other parts are more recent. The steeple tower is square, and flanked at one of its angles by a lofty slender circular turret. Some of the windows are filled with good stained glass, said to be by Pinaigrier. The choir is separated from the nave by a magnificent and elaborate screen, consisting of a low elliptical arch, formerly divided by mullions and tracery; two spiral staircases, of exquisite beauty and lightness, wind round the pillars at the entrance, and two finely-wrought door-ways, crowned with figures, separate the aisles from the rest. This church is rich in works of art. In a double chapel there is a tomb, supposed, from an inscription near it, to be the original depository of the body of Ste. Geneviève. The walls are hung with a vast number of votive images, &c. Near this chapel, in the aisle, are two fine pictures, by Largillière and Detroy (1696); one represents the Genius of France with the Parlement interceding with Ste. Geneviève for the cessation of a famine which then raged; the other represents the Prévôt des Marchands and the city officers in full costume, with a great number of spectators, among whom are Largillière himself and the poet Santeuil, praying to Ste. Geneviève. They are said to be both votive pictures, offered by the City of Paris. In a chapel further on we perceive a series of curious frescoes, in 12 compartments, lately dis-

covered and restored. They are apparently of the 16th century, and illustrate a legend of the martyrdom of a Roman legion converted to Christianity. The pulpit, by Lestoccard, after designs executed by Lahire, is supported by a figure of Samson, and ornamented with beautifully-carved statuettes. On the 3d of January, the festival of Ste. Geneviève, and following week, pilgrimages are made to this church, and it is celebrated in Paris for the ceremonies that take place in it (1). Pascal, Tournefort the botanist, Lesueur the painter, P. Perrault, Lemaitre, Racine, Rollin, and the Abbé de Sacy, were interred here. This church, from the rich effect produced by its singular architecture, its pictures, and its other ornaments, is one of the most interesting of the capital. The interior is a favourite subject with French artists.

The LYCÉE HENRI IV. is established in part of the church and other buildings of the abbey of Ste. Geneviève, founded in the year 508 by Clovis and his queen Clotilde. The former was buried here in 511. Little remains of the old abbey but the western wing and a tower within the building of the lyceum. The former is of the 14th century, the upper part of the tower is of the 15th, and the side towards the rue Clovis of 1825. The sons of Louis Philippe were educated here. In the first court is a bust of Casimir Delavigne.

At the opposite end of the rue Clovis, No. 65, rue du Cardinal Lemoine, now a boarding-school, was formerly the

COLLÈGE DES ÉCOSSAIS.—This seminary was established in the present building in 1665. It was founded by David, bishop of Moray, in 1325; and again by James Beatoun, Archbishop of Glasgow, in 1603. A marble slab, on the chapel door, records these facts, in a Latin inscription, surmounted by the armorial bearings of the two founders. The college was rebuilt by Robert Barclay in 1665. This and the two other British colleges were suppressed at the revolution of 1789, and their property sequestrated. The government of Napoleon embodied all the British colleges of Paris in one establishment, under the authority of the Minister of the Interior, and gave them the Irish college, rue des Irlandais. Over the door was inscribed, *Chef-lieu des Collèges Britanniques*. Upon the Restoration, the former president of the colleges, and the other English Catholic clergy, claimed their property.

(1) It was on the occasion of this festival, on the 3d of January 1857, that Mgr. Denis Sibour, Archbishop of Paris, was assassinated, opposite to the principal entrance, by a priest named Verger, in the presence of an immense crowd. Although great efforts were made at the trial to prove the insanity of the culprit, Verger was condemned and executed on the 30th of the same month.

That of the Irish college was restored without difficulty, but that of the Scotch and English was left in the hands of an administrator appointed by government, and still remains under the control of the Minister of Public Instruction for the purpose of defraying the expenses of clerical education of young men chosen by the Catholic bishops of Scotland and England. The chapel, erected in 1672, is dedicated to St. Andrew. Here the visitor will see the monument of the unfortunate James II., erected to his memory by his faithful friend and the constant companion of his exile, James Duke of Perth, governor of his son, called James III., the Pretender. On the top of the monument was formerly an urn of gilt bronze, containing the brain of the King, who died at St. Germain en Laye, Sept. 16th, 1701. Under the arch adjoining it is a slab, over the heart of the Queen; another over the entrails of Louisa Maria, second daughter of the king; and on one side, another over the heart of Mary Gordon, of Huntly, Duchess of Perth. The altar-piece represents the martyrdom of St. Andrew. In the study of the director of the Institution is a full-length portrait of the Pretender, in armour. Monumental tablets and inscriptions exist here in memory of James Drummond, Duke of Perth, who died in 1720, and of the next Duke of the same name, who died in 1726; of John Caryl, Baron Dunford; Frances Jennings, Duchess of Tyrconnel; Sir Patrick Monteith, of Salmonet; Sir Marian O'Conoly; Dr. Andrew Hay; Dr. Lewis Innes, confessor to James II.; and Dr. Robert Barclay. The valuable manuscripts of James II., which, as mentioned in the inscription on his monument, were preserved here, disappeared during the revolution of 1789, but the Library still exists.

Returning by the rue Clovis, a few steps to the right in the rue Descartes lead us to the

ÉCOLE POLYTECHNIQUE, rue Descartes, established in 1795 in the buildings of the Collège de Navarre, founded in 1304 by Philippe le Bel and Joan of Navarre. A fine hall and chapel of the 14th century belonging to the old college still remain. A new monumental front has been erected on the side facing the Rue Monge, and overlooking the square of that name (see p. 48).

SEVENTEENTH WALK.

This comprises another portion of the 5th arrondissement. We may commence it with the

MANUFACTURE NATIONALE DES Gobelins (TAPESTRY AND CARPET MANUFACTORY), Boulevard des Gobelins.—From the 14th century dyers of wool were established in the Faubourg St. Mar-

cel, on the Bièvre, the water of that stream being favourable to the process of dyeing. One of them, Jean Gobelin, who lived in 1450, acquired considerable property in the neighbourhood. His descendants continued his trade with success. To them succeeded Messrs. Canaye, who, not confining themselves to dyeing wool, worked tapestry for hangings, a manufacture until that period confined to Flanders. About 1655 they were succeeded by a Dutchman named Gluck, bringing with him a workman named Jean Liansen, who excelled in the art. The establishment prospering, Louis XIV., at the suggestion of Colbert, determined to erect it into a royal manufactory. Skillful artists were attached to the manufactory, and, in 1667, the celebrated Lebrun was appointed director (1). Here is also the celebrated carpet-manufactory of *La Savonnerie*, so called from the soap-works at Chaillot, in which it was formerly carried on, but which was annexed, in 1826, to the Gobelins. Part of this establishment was burnt down by the Communists, May 24th, 1871; the magnificent carpets contained in the show-rooms perished in the flames, together with several looms. The work done here is called the *haute-lisse*, from the warp being placed vertical, in contradistinction to the *basse-lisse*, done at Beauvais, where the warp is horizontal. In the tapestry-work, which is called *tissu*, the workman stands at the back of the canvas on which he is employed, with the model behind him. The object of the process being to present as smooth and delicate a surface as possible, all cuttings and fastenings are performed at the back. The carpet-work is called *velours*; here the workman stands on the right side, with the model over his head, at a proper distance from his eyes. As a woolly surface is required, the workman, in weaving, cuts on the right side of the piece. The carpets manufactured here are considered far superior to the Persian for the evenness of their surface, the fineness and the strength of their texture. The colours and designs are perfect. Some of the carpets take as long as 5 to 10 years to make, and cost from 60,000 to 150,000 fr., and even at these high prices the workmen are very inadequately paid. None are sold. The largest carpet ever made is probably that manufactured at *La Savonnerie*, for the gallery of the Louvre: it consists of 72 pieces, forming altogether a length of more than 1,300 feet. Nearly 100 workmen are employed in the establishment. The productions of this manufactory are chiefly destined for the palaces of the State. The closeness

(1) Lebrun painted his famous battles of Alexander the Great as patterns for this manufactory.

with which the painter's art can be here imitated will excite the visitor's astonishment. Admission, on Wednesdays and Saturdays, from 1 to 3, with tickets, to be obtained from the *Direction des Beaux Arts*. (See *Preface*.)

Northwards along the rue Mouffetard, at No. 141, is

ST. MÉDARD.—This was, as early as the 12th century, the parish church of the village of St. Médard, dependent on the abbey of Ste. Geneviève. The nave and aisles are of the end of the 15th century; the choir and its arcades are of 1561 and 1586; in many of the windows specimens of old stained glass will be remarked. There is also here a fine picture of Ste. Geneviève, by Watteau. The advocate Patru, the French Quintilian, and Nicole, the moralist, were buried here.

At No. 111, Boulevard du Port Royal is the

HÔPITAL DU MIDI.—Once a convent of Capuchin friars.

The new **BOULEVARD DE PORT-ROYAL**, which has caused many a filthy street to disappear, here skirts the

MAISON D'ACCOUCHEMENT (see p. 64), or **LA MATERNITÉ**, formerly the Abbaye de Port-Royal, now about to be rebuilt.

In the rue du Faubourg St. Jacques, at No. 47, is the

HÔPITAL COCHIN, founded by M. Cochin, the benevolent rector of St. Jacques du Haut Pas, in 1780.

At No. 57 in the rue du Faubourg St. Jacques is the convent of the *Dames de St. Joseph*.

The rue Méchain leads to the rue de la Santé, where, at No. 29, we find a convent of the *Dames Augustines du Sacré Cœur*, erected at a cost of two millions of francs. Besides a boarding-school for young ladies, this convent also has accommodation for female invalids. Nearly opposite is the new

PRISON DE LA SANTÉ (see p. 40).—This edifice covers a space of 25,000 square metres, and is partly arranged, like the Prison Mazas (see p. 40), on the cellular system for prisoners under trial, and partly on the old system for persons condemned to imprisonment for a term not exceeding one year. It is calculated to contain 500 prisoners of each category, and has cost 6,000,000fr.

This prison is skirted by the new

BOULEVARD ARAGO, extending from the old Barrière d'Enfer to the Boulevard St. Marcel, which meets the Boulevard de Port-Royal, above-mentioned.

Returning to the rue du Faubourg St. Jacques, the rue Cassini, to our right, brings us to the

OBSERVATOIRE, rue Denfert-Rochereau.—Upon the foundation of the Academy of Sciences, in the reign of Louis XIV., Claude Perrault was charged by Colbert to prepare designs

for this edifice, which was begun in 1667 and finished in 1672. The astronomer, John Dominic Cassini, who was brought by Colbert from Bologna to Paris, found the building ill-suited for observations, and at his suggestion several alterations were made. The principal pile forms a parallelogram of 90 feet by 82, to which have been added on the south two lateral octagonal towers. The platform on the top is 85 feet from the ground. The whole building is of stone, neither wood nor iron having been used. The principal part of this edifice being found useless, a low building has been erected on the east, in which nearly all the observations are made. This is so placed that two sides are parallel, and two perpendicular, to a meridian line traced on the floor of a room on the second story, from which French astronomers count their longitude; its direction is marked by an obelisk at Montmartre. On this line, between Dunkirk and Barcelona, the observations were made for determining the length of the arc of the terrestrial meridian between the equator and pole. The ten-millionth part of this length has been adopted for the metre, or standard linear measure in France. The line of the southern front is taken as the latitude of Paris. The collection of modern telescopes and astronomical instruments of all kinds attached to this institution is exceedingly good. The eastern tower is covered with an immense rotatory cupola of copper, by means of which the observer may point the great equatorial it contains under shelter to any part of the heavens. Smaller ones of similar construction cover two little turrets on the roof, and a telescope of the largest dimensions occupies the western tower. A new gigantic telescope, towards which M. Bischoffsheim contributed 26,000fr., has now been set up here in a special iron building provided with a moveable roof. It is constructed by Eichens, and has a tube 17 metres in length. A library of 45,000 volumes, for the use of the professors and observers, is attached to the establishment. It is visible upon application in writing for a ticket to *M. le Directeur de l'Observatoire*.

Next door to the Observatory there is a reservoir of four vaulted chambers with basins receiving water from Arcueil. Part of the vaulting is of Roman construction.

In the rue Denfert-Rochereau we see, at No. 72, the HOSPICE DES ENFANTS ASSISTÉS, or Orphan and Foundling Asylum, founded by St. Vincent de Paul in 1638. See p. 60.) A little beyond is the

INFIRMERIE DE MARIE THÉRÈSE, 92, rue Denfert-Rochereau, for an account of which, see page 60. Further on we arrive at the Place Denfert-Rochereau, a large open space between

the Gare de Sceaux and the Montparnasse Cemetery, in the middle of which stands a bronze model of Bartholdi's *Lion de Belfort*, a monument erected in memory of the *Défense Nationale*, 1870-1871.

Returning eastwards, by the Boulevard Montparnasse, in front of the *Jardin Bullier*, or the *Closerie des Lilas* (see p. 238), is the statue of the unfortunate Marshal Ney, by Rude, erected on the spot where he was shot. It stands on a pedestal of white marble, richly sculptured by Gisors. On its faces are engraven the names of the battles at which the hero distinguished himself.

Nearly opposite to this, on one of the portions separated from the Garden of the Luxembourg (see p. 189), is a beautiful fountain, adorned with eight prancing horses, by Carpeaux, executed in cast-iron, and crowned with a group of genii, representing the parts of the world, bearing the globe on their shoulders.

Close by, in the Avenue de l'Observatoire, is the Ecole de Pharmacie, a vast building containing a select mineralogical collection, also a small library open daily to the public. The front of the building is occupied by a botanical garden, in which are two bronze statues by Vauquelin and Parmentier. Open daily, except Sunday (see page 64). Next to it, in the rue d'Assas, No. 89, is the Clinique d'Accouchement, a hospital containing 75 beds.

Striking into the rue du Val de Grace, further on, No. 25, rue Denfert-Rochereau, next to the corner to our left, is the *Couvent des Dames Carmélites*, where Mlle. de la Vallière, the beautiful mistress of Louis XIV., took the veil in 1675, as *Sœur Louise de la Miséricorde*, and was soon joined by Madame de Montespan.

At the opposite end of the rue du Val de Grace stands the HÔPITAL MILITAIRE DU VAL DE GRACE, 277, rue St. Jacques. This hospital, established by Napoleon I. in the buildings of a convent of Benedictine nuns, has attached to it a military school of medicine and surgery. There is a bronze statue of Baron Larrey, the celebrated surgeon, by David d'Angers, representing him resting against a howitzer. In his right hand he holds Napoleon's will opened at the words: "I leave 100,000 fr. to Surgeon-in-chief Larrey, the most virtuous man I know." The chief object of interest here is

The Church of Val de Grace, in front of the principal court, and founded by Anne of Austria, the consort of Louis XIII., in consequence of a vow she had made to obtain from Heaven the blessing of issue. Louis XIV. being born Sept. 6th, 1638, she laid the first stone of the convent in

1642, and caused the Benedictine nuns of Val Profond, near Bièvre le Chatel, to be transferred hither. During the revolution of 1789 the church was converted into a *dépôt* for the *matériel* of military hospitals, and thus escaped the fury of the populace. In 1826 it was repaired, and restored to divine worship. The chapels for the nuns are separated from the rest of the building by iron gratings, and in that behind the altar, a crimson curtain screened the superior from the view of the congregation. In one of these chapels, once the oratory of Anne d'Autriche, whose bust is seen on the ceiling held by an Angel, are frescoes representing views from Spain. In the northern chapel of the cross there is a vault where the remains of the abbesses were deposited, on marble slabs. The hearts of the Bourbon family were preserved here encased in silver, the foundress having herself bequeathed her heart to this church. The remains of Queen Henrietta, wife of Charles I. of England, were placed here. During the revolution all these silver hearts were carried off, except one, discovered afterwards, and now visible to strangers; the prince or princess to whom it belonged is unknown. Adjoining this chapel there is a small door, which conceals the confessional used by Mlle. de la Vallière; it consists of a grated window, through which she spoke to the priest; it is accessible from a passage behind, from which the building she occupied at that time may be seen. The nuns were buried underneath the nave, in a vault, the entrance of which is near the western door. The church is open every day, between 12 and 4, excepting Sundays and fête days.

Further northward, at No. 254, is the

INSTITUTION NATIONALE DES SOURDS-MUETS.—For this institution France is indebted to the celebrated Abbé de l'Épée, whose marble bust, by Davray, adorns the entrance-court, and who, without patronage, and with a fortune not exceeding £500 a-year, undertook to maintain and bring up at his own expense more than 40 deaf and dumb pupils. To be admitted gratuitously into the institution, the child must be full 10 years old, and not exceed 14, and must present a certificate from his parish, of age, baptism, vaccination, being really deaf and dumb, and without means. The pupils stay seven years, and are taught reading, writing, arithmetic, drawing, engraving, or some trade. The terms for boarders are 1,000fr. a-year. From 90,000fr. to 100,000fr. are annually contributed by government. The trades taught here are shoe-making, tailoring, turning, joinery, and lithography. Admission on Saturdays, from 2 to 4, with tickets, to be had on the spot. Close to this establishment is the church of

ST JACQUES DU HAUT-PAS, 252, rue St-Jacques.—On this site a chapel existed in the 14th century. The present structure was begun in 1630, and finished in 1684. Cassini, the astronomer, was buried here; likewise the learned La Hire; Cochin, rector of the parish and founder of the hospital, &c.

Retracing our steps, the rue des Ursulines will lead us to the rue d'Ulm. At No. 45 is the

ECOLE NORMALE.—The number of pupils here is about 130. Spacious corridors lead to the lecture-rooms, cabinets of botany, zoology, fossils and mineralogy, natural philosophy, and laboratory of chemistry. The library, on the first floor, is a lofty saloon, containing 20,000 volumes. The building has cost 2 millions of francs (see p. 48). Strangers are not generally admitted.

Turning to the right we shall find, at No. 5, rue des Irlandais, the

COLLEGE DES IRLANDAIS, a commodious building, forming three sides of a spacious quadrangle planted with trees. On the ground-floor of the right wing is the chapel. It has a marble statue of the Virgin on the altar, and right and left paintings of St. Patrick, and St. Bridget. In a vault beneath repose the ashes of several distinguished Irish. It is said that James II. bequeathed his intestines to this college, but no monument remains to indicate the spot where they were deposited. This institution is under the superintendence of the Minister of the Interior; about 100 Irish students, of whom about 25 priests, graduate annually. A great number of bursarships belong to this college, of which Dr. M'Namara is the director.

Turning to the left into the rue Lhomond, we see at No. 30, what was until the recent dispersion of the non-authorised Orders a Jesuit college called the

SÉMINAIRE DU ST. ESPRIT.—Erected in 1769, for a seminary, suppressed in 1792, and restored in 1815.

At No. 18 is the *Ecole Ste. Geneviève*, an establishment of secondary instruction formerly conducted by the Jesuits.

EIGHTEENTH WALK.

This walk comprises the remainder of the 5th arrondissement. Commencing it from the rue St. Victor, the first object of interest we meet with is the

HALLE AUX VINS.—Bonding warehouses for wine, built by Napoleon I. on the site of the celebrated Abbey of St. Victor. The ground measures 441,700 mètres (109 English acres), and

comprises 5 streets, 2 large yards, 63 fountains, and 444 cellars and warehouses, capable of containing 450,000 casks of wine, 80,000 of brandy, and 3,000 of olive oil. The streets are called after the different wine countries, viz.:—rue de Champagne, rue de Bourgogne, rue de Bordeaux, rue de Languedoc, and rue de la Côte-d'Or. Open from 6 to 6 in summer; and from 7 to 5 in winter.

At the corner of the rues St. Victor and Cuvier, is the FONTAINE CUVIER, or DU JARDIN DES PLANTES, dedicated to the illustrious naturalist whose name is inscribed over the entablature. The ornaments of this monument are very elaborate, and illustrative of Natural History.

Opposite to this there is one of the entrances to the *Jardin des Plantes*, and at No. 1, rue Lacépède, the

HÔPITAL DE LA PITIÉ.—Founded in 1612; its chapel is dedicated to Notre Dame de la Pitié.

The rues Lacépède and de la Clef lead to

STE. PÉLAGIE, the prison for political offenders, which is entered by the rue du Puits de l'Hermite.

The rue Santeuil in a line with the rue de la Clef, skirts the new

HALLE AUX CUIRS, or leather market, occupying a space of 30,000 sq. metres.

In the Place Scipion, hard by, we see the

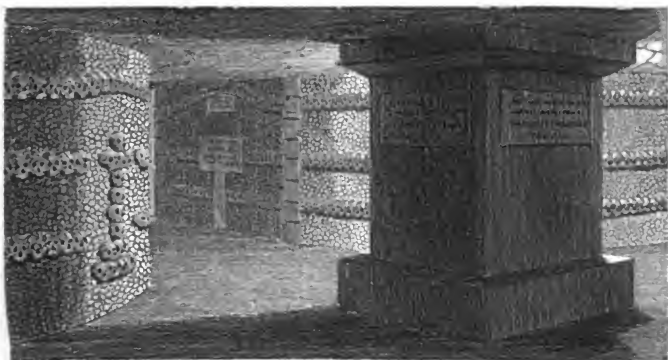
BOULANGERIE CENTRALE DES HÔPITAUX, or MAISON SCIPION.—It now forms a general bake-house for all the hospitals and asylums. All the work is done here by steam, and by the same agency corn is ground here by 12 mills.

At No. 17, in the rue du Fer à Moulin, east of this, is the AMPHITHEATRE OF ANATOMY, an establishment of anatomical schools, built on the site of the ancient cemetery of Clamart, which has long ceased to be a place of burial. It consists of a large square garden enclosed by an open gallery, a building with lecture rooms opposite, and four vast dissecting halls forming the other two sides of the quadrangle. Each of these halls has 24 stone tables along the walls, covered with zinc. Four pupils dissect at each table, so that 96 bodies may be under dissection at once. Upwards of 4,000 bodies are dissected annually. The ventilation is excellent.

The new BOULEVARD ST. MARCEL connects the Boulevard Arago with the Boulevard de l'Hôpital.

Further on, and opposite to the rue Geoffroy St. Hilaire, there is a fountain commemorating the revolution of 1830. A little higher up, we find to our left the chief entrance to the MUSÉE D'HISTOIRE NATURELLE, or, more popularly, the

JARDIN DES PLANTES, founded by Louis XIII. in 1635.



THE CATACOMBS.



GARDEN OF PLANTS.

Several distinguished men, among whom may be reckoned the names of Duvernoy, Tournefort, Vaillant, Bernard de Jussieu, and Cysternay du Fay, contributed greatly to the prosperity of the establishment, previously to the appointment of Buffon, in 1739, to the functions of superintendent. This celebrated naturalist devoted himself perseveringly to the interest of the garden; and before his death, in 1788, the names of Daubenton, Anthony de Jussieu, Winslow, A. Petit, Faujas de St. Fond, Van Spaendonck, Desfontaines, Fourcroy, and Portal, shed lustre on the establishment. In 1814 and 1815 it was apprehended that the foreign troops who occupied Paris would destroy the garden; but by a special convention it was protected from all injury. The magnificent cabinet of the Stadtholder was claimed, but by agreement an equivalent was furnished from the duplicates of the museum. Several valuable gems were returned to the Pope, and many objects of natural history and books belonging to emigrants restored. Since that time, however, the support of this museum has been munificently provided for by the State. The establishment consists of, 1st, a botanical garden, with hot-houses and green-houses; 2d, several galleries of zoology, botany, and mineralogy; 3d, a menagerie of living animals; 4th, a library of natural history; and 5th, an amphitheatre, with laboratories, now considerably enlarged, for public gratuitous lectures on every branch of natural history. They commence in April and last till the end of Autumn. A notice of the days and hours is posted on the doors of the amphitheatre, or at the office of the museums, where information on all points is given. The whole has cost upwards of 4,000,000fr. (see page 48).

Garden.—On entering the garden from the rue Geoffroy St. Hilaire, the first building facing that street is the gallery of zoology; the edifice to the right contains the library, and the mineralogical and botanical collections; to the left are spacious hot-houses, the menagerie, and the gallery of comparative anatomy. Bordering on the rue Buffon is a nursery of forest-trees, surrounded by an iron railing, and contiguous to it, two beds appropriated to such foreign perennial plants as bear exposure to the winter of this climate. Between the avenues are large enclosures, forming the “Botanical Garden” and part of the “School of Botany.” It covers a surface of 267,620 square metres, and is carefully arranged. The visitor may at once know the nature of the various plants by the colours of the tickets; the red denote medicinal, the green alimentary plants; the blue those used in the arts, the yellow ornamental, and the black poisonous plants.

It is open from 3 to 5 every day. To the west a sunken enclosure presents in summer a splendid display of flowering shrubs. Between the conservatories is a path leading to two mounds. One, called the labyrinth, from its intricate paths, is of a conical shape. On the ascent is a cedar of Lebanon, the first seen in France, which Collinson, an English physician, presented to the garden in 1734; it was planted here, the year following, by the elder Jussieu, and now measures 11 feet English in circumference at 6 feet from the ground. At the top of the hill is a pavilion entirely of cast bronze, on one of the pillars of which is a sun-dial, in reference to which the cornice bears the inscription : *Horas non numero nisi serenas*. On the eastern slope is a small inclosure, in the centre of which a granite column, resting on a base of different minerals, marks the grave of Daubenton. The western hill is a nursery of fir-trees, nearly all the known species being planted on its slope. At the foot of it is a spacious enclosure, containing during fine weather, some of the most beautiful trees of Australia, South Africa, and the Coast of Barbary, which are then removed from the green-houses. Opposite this stands the amphitheatre, holding 1,200 persons; the various courses of lectures given here are annually attended by about 1,800 students; a practical chemical laboratory is attached to it. At the door of the amphitheatre stand in summer two Sicilian palms, 25 feet in height, presented to Louis XIV. The buildings adjoining contain the residences of the administrators and professors; to the right a path leads to the Conservatories, built of iron by M. R. de Fleury: one of them is entirely devoted to aquatic plants. The Garden of Plants produces from 9 to 10,000 small bags of seed, and 7 to 8,000 young trees yearly, which are distributed to professional persons for the purpose of propagation. To view the Conservatories apply in writing to the Director, at the establishment, who will send tickets. The garden is open daily till nightfall. Near the amphitheatre is the entrance to the

Menagerie.—It is divided into numerous compartments containing huts and sheds for the animals, enclosed with iron railings and wire-net, with paths between, and has lately been undergoing extensive improvements. We need not enter into a minute description of all the animals maintained here, as there are continual changes, occasioned by death or barter; the names, moreover, are hung up conspicuously; and we therefore need only advise the visitor not to neglect in his ramble the cages of the beasts and birds of prey, the rotunda of the monkeys, the elephant-house and bear-pits. A pavilion has been expressly built for the reptile

tribes. The interior comprises four rooms. The principal room, fronting the garden, contains the aristocracy of the reptile world: the Python of Seba, the cobra di capello, various boas, the trigonocephalus, the rattlesnake, the asp, &c. The cages in which they are kept are carpeted, so to say, with moss; there are hollow trunks for them to retire to, with branches clothed with ivy, and a basin of water. An enclosure with five ponds has been constructed for turtles and alligators. Their abode is graced with palm-trees and aquatic plants, while small fish and mollusks swim about in the water. The tenants are numerous, and are seen basking in groups on the slabs. The two small rooms are devoted to frogs and toads, tortoises, etc.; the second large room, with a spacious basin in the centre, belongs to amphibious animals. The Mexican Axolotl, the Japanese salamander, and some Spanish toads occupy smaller receptacles. The interior of the monkey-rotunda may be visited for a small fee, by ringing a bell at the right-hand door; the pavilion of the elephants, with a ticket, to be applied for at the office. A fee is expected by the keeper.—Open daily from 11 to 5 in summer and 11 to 3 in winter. On Sundays, from April to September, it is open till 6 p.m.

Gallery of Comparative Anatomy.—For this collection the museum is indebted to the exertions of Baron Cuvier. It is near the Amphitheatre, and is fronted with two glazed sheds, one containing the body, the other the skeleton of a whale. Other whales are exhibited in the court, one of which (*Physeter macrocephalus*) is 56 feet long. The skeleton in the centre is that of a common whale, beside which there are models, executed in plaster, of the head of the porpoise, or whale of the Cape, and of the body of a Southern whale. The 1st room on the ground floor to the right is devoted to skeletons of various marine animals, with a male morse, brought by Capt. Parry from the polar regions. The series of rooms on the first floor contains a vast collection of anatomical specimens, many of which are beautifully modelled in wax, and others are preserved in spirit. There is a series of skulls, in which the conformation from the lower animals to man is clearly traced.

Cabinet of Anthropology.—This occupies a suite of ten rooms, and is remarkable not only for the casts and specimens it contains, but for a considerable collection of portraits executed in water-colours for the scientific purpose of exhibiting the peculiarities of the features of each race. It comprises Arabs, Mongolians, Chinese, Hottentots, &c., in most cases with the names of the individuals, their age, and the specification of the

rank they hold as specimens of their race. In the first room are skulls of all races and busts. The second room is occupied by a portion of Dr. Gall's collection of skulls and casts of notorious characters, two bronze busts of Ethiopians, copies from nature, and executed by M. Cordier. In the presses there are skeletons of negroes, a mummy, complete casts of Ethiopians, Red Indians, &c. In the 3d room Dr. Gall's collection is continued, and we also find a collection of skeletons and portraits of various races, and a fossil skeleton of a Gallic woman. This series is continued in the 4th room, which also contains six mummies and various heads, all casts from the living subject. The 5th contains skulls, masks, skeletons, an Esquimaux canoe, etc. In the 6th there is a group representing the last Mohicans, a man and a woman; there are also Peruvian mummies, in a sitting, or rather a crouching posture, besides Mongolian busts and heads. In the 8th, the series is continued. There are also two bronze busts of a Chinese man and woman, by Cordier. The 10th room contains skulls, and various casts taken during Prince Napoleon's expedition to Lapland and Greenland. A long passage, hung with specimens of bones, leads us back to the Gallery of Comparative Anatomy; and, traversing the suite already seen, we reach the staircase in the 12th room, on descending which we see the fossil remains of plesiosaurs, and other extinct species. There are many skeletons of camels, antelopes, mules, tapirs, giraffes, hippopotami, elephants, &c.

Gallery of Zoology.—The collections are classed according to the system of Baron Cuvier. Ascending to the first story, are seen presses along the walls containing a collection of birds and their nests. The second room is devoted to zoophytes, sponges, nautili, and shells; the third comprises a large collection of apes, including a gorilla in a large glass case in the centre; the fourth, crustacea, comprehending brachyures, anomures, maeroures, stomapodes, amphipodes and xyphosures. The fifth room contains a very complete collection of upwards of 2,000 reptiles. The sixth and seventh rooms are filled with a complete collection of fishes, aquatic birds and snakes; some stuffed, others preserved in spirits; the largest specimens are suspended from the ceiling. The seventh room moreover contains a marble statue of Buffon, by Pajou. Returning to the sixth, a staircase to the right leads to the ground floor, where there is a gallery containing zoophytes and other specimens preserved in spirits; besides a room with mammalia of the largest class, such as elephants, hippopotami, &c. We may now ascend the same

staircase to the second floor, where we find ourselves in the midst of a large arched gallery, filled with the largest collection of birds in Europe, comprising upwards of 10,000 specimens belonging to 2,500 different genera. Over the glass cases are busts of Lacépède, Daubenton, and other celebrated naturalists; in the centre is that of Guy de la Brosse, the founder of the Museum; and not far from this a fine clock by Robin, marking both mean and solar time. In another room we find camels, buffaloes, and other large mammalia. The tallest of the three giraffes that are here had lived $17\frac{1}{2}$ years in the Menagerie; it died in 1849. At the other end of the gallery there are two more rooms, containing seals, apes, armadillos, bears, ferrets, porcupines, musk-rats, foxes, jackals, wolves, and hyenas; the glass cases in the centre and those of the gallery contain a complete collection of polypterous and apterous insects, besides nests of termites, hornets, and wasps; specimens of the devastations effected in wood by different species of worms, and a numerous collection of shells, mollusks, zoophytes, echini, &c. The total number of specimens is estimated at upwards of 200,000, so systematically arranged that, beginning with the lowest manifestations of animal organisation (as in zoophytes), we can follow the chain of nature link by link, till it arrives at its highest perfection in man. A large building is in course of construction, intended to replace the present Zoological Gallery. It is a very handsome structure, and will provide magnificent accommodation for the specimens. The exterior is approaching completion, but some time must elapse before the building can be used for the purpose for which it is intended.

Mineralogical and Geological Museum.—The splendid collection of minerals and geological specimens is arranged in a building erected for this purpose in the south-eastern corner of the garden. The entrance nearest to the zoological gallery leads to an anteroom, giving access to an amphitheatre for lectures in front, to the library on the right, and to the mineralogical collection on the left. This last is contained in a long room, lighted from above, with elevated galleries on either side, under which are laboratories and rooms for the professors and attendants. In the centre of the hall are marble statues of the illustrious Cuvier and of Haüy. The walls at both ends of this room are adorned with paintings by Rémond, representing, at the entrance, the cascade of the Staubbach (Berne), the alluvial soil of the valley of the Aar, near Meyringen (Berne), and the Hecla and Geysers, as seen in Iceland by Prince Napoleon in 1856; and at the opposite

extremity, the eruption of Stromboli, the glaciers of Rosenlauri (Berne), the eruption of Vesuvius in 1822, and the basaltic lava of the cascade of Quereil (Puy-de-Dôme). Here the visitor will also perceive, on a stand, a large lump of meteoric iron, weighing 1,304lb., found in the department of the Var. Horizontal glass cases in the centre contain minerals and earths scientifically classed, and in drawers are similar supplemental specimens. In front of the galleries on the ground-floor are ranged vertical glass cases, containing minerals classed according to their chemical composition. The galleries contain, at the end nearest the entrance, all the known rocks and earths arranged geologically; at the other, the fossils found in the various geological formations. There are many specimens here, brought over by Prince Napoleon from his late Arctic expedition. The mineralogical collection is divided into four classes: 1, simple substances; 2, alkaline salts; 3, alkaline and other earths; 4, metals. In the class of metallic substances we find specimens of gold and silver from Peru, Mexico, California, and Australia, among which should be noticed a piece of massive gold from Peru, weighing 16½ ounces; a fine specimen of native silver from Mexico, and the different combinations of silver with sulphur and antimony, and the carbonic and muriatic acids. The part most interesting to the geologist is the complete series of strata, from the primary rocks to the latest alluvial deposits. Among various objects belonging to this collection are a superb vase of the brecciated porphyry of the Vosges, two large groups of crystals of colourless quartz; several cups of agate, chalcedony, lapis lazuli, &c. The number of mineralogical and geological specimens exceeds 60,000.

Botanical Gallery.—From the mineralogical museum we enter an anteroom, around which are a number of gigantic trunks of palm-trees and other monocotyledons. The gallery adjoining contains, in glass presses lining the walls, a very extensive collection of woods of all kinds, with specimens of the epidermis, the bark, the roots, &c., of many of the larger kinds of trees and plants. A numerous and very valuable series of fruits, &c., preserved in spirits of wine, constitutes one of the subdivisions, and also two cabinets of the fungus family in wax, presented to the museum by the Emperor of Austria and by Charles X. A collection of foreign fruits, in wax and plaster, is also entitled to attention. The collection of drugs of the Jardin des Plantes, with considerable additions, is kept in this room, and a very interesting collection of fossil plants and dendrites from the various coal formations has been arranged by M. Ad. Brongniart. The total num-

ber of dried plants exceeds 350,000; and of woods, fruits, and grains, more than 4,500. At the end is a large round table, 2 metres 20 centimetres, or nearly 7 feet in diameter, the top of which, made of the wood of the Baobab, is all of one piece. The veins of the wood show that the trunk from which it was cut must have been at least double, or 14 feet in diameter! In the rooms up-stairs, not open to the public, is a general herbal, consisting of about 50,000 species. There are also separate herbals of Australia, Cayenne, the Antilles, the Cape, India, Egypt, &c. There is also a laboratory here; but this and the herbals are only open to students.

Library.—The library, which lies contiguous to a house once inhabited by Buffon, is composed of works on natural history. Most of the printed works are to be met with in every public library, but the manuscripts, accompanied with original designs, and the magnificent collection of paintings of fruit and flowers upon vellum, form an unrivalled collection. It was commenced in 1635, and now fills 90 portfolios, with upwards of 6,000 drawings. The library contains 30,000 volumes and 15,000 pamphlets.

The museums, galleries, and library, and the conservatories are open from 1 to 4, all without ticket, Mondays excepted.

The central gate, towards the river, opens upon the

PLACE WALHUBERT, forming a semicircle at the entrance of the Jardin des Plantes. The visitor will remark the

PONT D'AUSTERLITZ.—It received its name in commemoration of the victory gained by the French, Dec. 2, 1805, over the Russians and Austrians. On the second occupation by the allied armies, the name was changed to *Pont du Roi*, and afterwards to *Pont du Jardin des Plantes*, but it resumed its original name in 1830. It was rebuilt in 1854, of five arches, with cast-iron railings. At its opposite end is the Boulevard Diderot (see p. 143).

A fruit-market, called the *Mail*, is held on the wharf of the Quai St. Bernard.

A few steps eastward, beyond the Boulevard de l'Hôpital, is the rue de la Gare, where we see the

ORLEANS RAILWAY TERMINUS,—a plain building, with a court 435 feet long by 81 in breadth.

Continuing along this Boulevard, at Nos. 50 and 52, we come to the new *Horse Market*, affording room for 1,100 animals: the market is held on Wednesdays and Saturdays, from 1 to 7 in summer and from noon to 5 in winter. Only horses for ordinary purposes are sold here. A *Dog Market* is also held here on Sundays, from 12 to 3. Further on,

we arrive at an open space to our left planted with trees, in front of which is the

HOSPICE DE LA VIEILLESSE (FEMALE), or LA SALPÊTRIÈRE, so called because the building was originally a saltpetre manufactory. This Hospital, consisting of no less than 45 different buildings, which occupy a space of 32,542 square mètres, is 1680 feet in length. One of the oldest parts of the hospital is a wing constructed by Cardinal Mazarin. It receives incurable, insane, and epileptic females. The number of beds is 3,789. The lunatics are kept in separate infirmaries, and treated with the greatest care. The linen of all the hospitals is washed here (see p. 65). Strangers are admitted. An attendant accompanies them round; a small gratuity is expected.

Crossing the Boulevard, we find, nearly opposite to this hospice, the new Church of St. MARCEL, decorated in the Byzantine style, but otherwise uninteresting.

In the rue Duméril, No. 1, at the corner of the Boulevard St. Marcel, there is the beer-brewery of M. Dumesnil, whose cellars form part of the ancient quarries from which Paris was built, and are a continuation of the Catacombs. To visit them application must be made at the counting-house. Ladies are advised not to try the experiment.

NINETEENTH WALK.

Having thus far completed the description of Paris as it was before its extension to the fortifications on the 1st of January, 1860, this and the following walk will comprise a short notice of the communes annexed to the capital from that date. The stranger therefore is here supposed to start from the Pont de Bercy (see p. 144), following the exterior Boulevards on the left or southern bank of the Seine, westward, exchanging his walk for a drive, as inclination may dictate.

The portion of the 13th arrondissement which lies to the left of the Boulevard de la Gare, was the commune of

IVRY, comprising the subdivisions of LA GARE, near the river, and AUSTERLITZ, west of the latter. It contains the *Hospice des Incurables* for both sexes (see p. 60) and many manufactories, the principal being india-rubber, iron works, chemical preparations, &c.

At No. 119, in the rue du Chevaleret, is the

MAISON ST. CASIMIR.—A small charitable foundation for the education of the children of Polish exiles, established in

1846, and closely associated with the name of the patriotic Princess Czartoryska.

Continuing along the exterior Boulevard, we find the new MAIRIE DU TREIZIÈME ARRONDISSEMENT, and opposite, one of the octroi buildings of the old barriers. Most of the others were constructed in a similar style. Here commenced the suburb of

LA MAISON BLANCHE, which possesses a melancholy interest from the murder of General Bréa by the insurgents in June, 1848. This crime was committed at No. 66, rue de la Maison Blanche, where a church, in the Gothic style, has now been erected. The altar stands on the very spot where the General fell, and the church is dedicated to St. John the Baptist, the patron saint of the unfortunate victim.

The Boulevard d'Italie skirts the old commune of LA GLACIÈRE, a section of Gentilly. Here is the lunatic asylum of the FERME STE. ANNE, once a model farm attached to Bicêtre (see p. 245).

The Boulevard St. Jacques touches the Sceaux terminus (see p. 221). Taking a ticket for the *Sceaux-Ceinture* station, we find ourselves in a few minutes close to the

PARC DE MONTSOURIS, commanding a fine view of the capital. The ground, 40 acres in extent, is beautifully laid out, and is much frequented by the pupils of the lycéums and schools on this side of the Seine. On the highest point of this Park, the copy of the *Bardo*, the palace of the Bey of Tunis, which was much admired at the Exhibition of 1867, now stands. It is extremely picturesque, with its four cupolas and Moorish arches; but it is both useful and ornamental; for, since the 1st of December, 1869, it has been converted into a meteorological observatory, and, since October 4th, 1875, an astronomical one has also been attached to the establishment, which now belongs to the Bureau des Longitudes. It publishes its *Bulletin Météorologique de l'Observatoire de Mont-Souris*; it derives, from the City engineers, much information with regard to the supply of water; and, through the instrumentality of the Minister of Marine, it daily publishes the meteorological readings taken on the same morning at the six principal semaphoric stations of the coast of France, from Cape Gris-Nez, between Boulogne and Calais, to Cape Sicié, near Toulon, as also the despatches daily sent off by the London Meteorological Office. Strangers are not admitted without a personal introduction.

The 14th arrondissement begins here with the commune of MONTRouGE, well known for its *guinguettes*.

Close to this spot there is one of the entrances to the

CATACOMBS.—These immense receptacles for the bones of the dead were devoted to this purpose in 1784, when the Council of State issued a decree for clearing the cemetery of the Innocents, and for removing its contents, as well as those of other cemeteries, into the quarries that had existed from a remote period beneath the southern part of Paris, and by which several streets are undermined (1). Some sinkings of the ground having occurred, a committee was formed to direct such works as might be required to avert the danger which threatened the streets and houses. On the suggestion of M. Lenoir, lieutenant-general of the police, a part of the quarries under the Plaine de Mont Souris was allotted for this purpose; a house, known by the name of *la Tombe Issoire*, or *Isauard* (from a famous robber who once infested that neighbourhood), on the old road to Orleans, was purchased, with a piece of ground adjoining; a shaft was sunk, the cavities propped up, and various portions walled off for receiving the dead. The ceremony of consecrating the Catacombs was performed on the 7th of April, 1786, and that same evening the removal from the cemeteries began. This work was always performed at night; the bones were brought in funeral cars, covered with a pall, followed by priests chanting the service of the dead, and when they reached the Catacombs were shot down the shaft. The tomb-stones, monuments, &c., not claimed by the families of the deceased, were removed and arranged in a field belonging to the Tombe Issoire; some of them were very curious, and among them was the leaden coffin of Mme. de Pompadour. They were all destroyed however during the revolution of 1789, and a *guinquette* erected on the spot. The Catacombs served also as convenient receptacles for those who perished in popular commotions or massacres. The bones, when first brought, were heaped up without any kind of order, except that those from each cemetery were kept separate. In 1810, a regular system of arranging the bones was commenced under the direction of M. Hericart de Thury. Openings were made in many places to admit air, channels formed to carry off the water, steps were

(1) A map of the catacombs and quarries under Paris has been published by Monsieur E. de Fourcy, Civil Engineer. These excavations, which pass under the principal streets in the 5th, 6th, 13th, and 14th arrondissements, are 2,595,000 square metres in extent, or about one-tenth of the total superficies of Paris. The Observatory, the Luxembourg, the Pantheon, and other important buildings are completely undermined by them. The quantity of stone which they have furnished for building has been estimated at 11,000,000 cubic mètres.

constructed from the lower to the upper excavations, pillars erected to support the dangerous parts of the vault, and the skulls and bones built up along the walls. For many years, owing to the dangerous state of the roofs, visitors were refused admittance to the catacombs; and even now, notwithstanding the progress made in the process of consolidation, all is not visible. The Catacombs are accessible from upwards of sixty different points; but the principal entrance is at the old *Barrière d'Enfer*, in the garden of the western octroi building. It is calculated that this vast charnel-house contains the remains of at least 3,000,000 of human beings. The Catacombs may be visited the first and third Saturday of the month. For tickets write to the Prefect of the Seine.

Near the Boulevard Jourdan is the Sceaux Railway terminus (see p. 272), and, a short way up the Route d'Orleans, the *Hospice de la Rochefoucauld* (see p. 59). Continuing along the exterior Boulevard, we reach the

CIMETIERE DU MONT-PARNASSE.—This cemetery, opened in 1824, is situated in the Plaine de Mont Rouge, now enclosed within Paris. Its extent is upwards of 148 acres, skirting the Boulevard de Montrouge. The first monument to the right on entering is graced with a beautiful sitting statue of a young lady, by M. Varnier. Among the monuments occupying the circumference of the rotunda, the following are entitled to notice : Deseine, a celebrated statuary, who executed a monument of Cardinal De Belloy in the Cathedral of Notre Dame ; Orfila, the distinguished chemist ; De Villas, the founder of an asylum which bears his name. Dr. Boyer, the painter Guillemot, the Duchess de Gesvres, the last of the family of Duguesclin. In the central avenue running from east to west, we see the bust of Ottavi, a relation of Napoleon I., and an eminent orator. In the western avenue is the tomb of Rear-Admiral Count d'Urville, a celebrated navigator, who in 1842, with his wife and son, fell a victim to the catastrophe on the Versailles railroad. (See p. 245.) In the southern avenue will be observed the tombs of the Duchess of Vallombrosa, and of De Guignes, author of the Chinese dictionary compiled by order of Napoleon I. The avenue to the east contains the tomb of Boulay de la Meurthe, one of the Council of 500, highly esteemed by Napoleon, and in the secondary path right opposite, to our left, is the monument of the Grecian traveller De Pouqueville.

The two heavy bossaged buildings close by were the octroi offices of the old *Barrière du Maine*. Continuing along the Boulevard, we find to our right the

ABATTOIR DES FOURNEAUX, a slaughter-house for pigs. The 15th arrondissement begins here with the commune of VAUGIRARD—a large manufacturing quarter.

Returning to the exterior Boulevard, we arrive at

GRENELLE—A commune contiguous to the Seine, communicating with Auteuil by the viaduct bridge.

TWENTIETH WALK.

This walk, comprising the northern communes annexed to Paris, may commence from the Arc de Triomphe de l'Etoile (see p. 101), to the north-west of which we find

LES TERNES, containing the Chapel of St. Ferdinand (see p. 103) and the Church of the same name (see p. 104). The Boulevard de Courcelles leads to

BATIGNOLLES, under the old system an independent town, but now forming, with the Ternes, the 17th arrondissement. At No. 46, on the Boulevard des Batignolles, there is a Chapel for the Calvinist persuasion.

Continuing eastwards, the 18th arrondissement comprises

MONTMARTRE—deriving its name from *Mons Martis*, because a temple of Mars existed on the hill in the time of the Romans. It is remarkable for its numerous windmills and *quinquettes*, and for its fine views of Paris and the surrounding country. The church, dedicated to St. Pierre, and formerly belonging to the abbey of Montmartre, was founded by Louis VI. in 1108. Here, on the 15th of August, 1534, Ignatius Loyola founded the order of Jesuits. The quarries are famous for their plaster of Paris. Near its summit, 300 feet above the river, there is a reservoir supplied from the Seine by a steam-engine at St. Ouen. It was here the Communists set up their artillery immediately after the evacuation of Paris by the Prussians, March 3d, 1871. Until the 18th following, they kept fortifying and arming it; and, on that day, after the unskilful attempt of the Government to dislodge them, Generals Lecomte and Clément Thomas were brutally shot in the rue des Rosiers, now merged into the rue de Fontenelle. A church, dedicated June 15th, 1875, to the *Sacré Cœur de Jésus*, is under construction here. When finished, there will be an upper and a lower church, the latter being below the level of the soil. The works may be visited for a small gratuity. The chief object of interest, however, on the Buttes Montmartre is the "Calvary" at the back of the Church of St. Pierre. It is approached by a

"way of the Cross," which winds round the church, the "stations" being represented by plaster bas-reliefs. The "Calvary" is a remarkably impressive imitation of the original, the figure of Christ and the two thieves being life-sized. The spot should be visited when the trees and shrubs which have been planted here are in leaf. Entrance free.

Adjoining the exterior Boulevard is the

CIMETIÈRE DE MONTMARTRE.—This was the first cemetery established outside the city, and was named *Champ du Repos*. The path to the right, on entering, leads to some elegant tombs of Polish exiles. An avenue branches off to the left, meeting another further on at right angles. Here we see, towering above the surrounding tombs, a tasteful Gothic chapel belonging to the Lavalée family; but the most prominent object to our right is a stone obelisk, surmounted by a cross, erected to the memory of a Duchess de Montmorency. Near it is the tomb of Prince Ernest of Saxe-Cobourg, who died at Paris in 1832. Along the same avenue, the following monuments deserve attention: Baronne de Plaisance, the Duchesse d'Abrantès, and those of the two celebrated performers, Nourrit, long the chief ornament of the Grand Opera, and Mlle. Jenny Colon, a sprightly actress and singer. On the opposite hill we find a beautiful bronze monument to Miecslaus Kamienski, a Polish volunteer in the French army, who fell at Magenta (June 4, 1859); it is the finest monument in the cemetery. Not far from this is a marble monument erected by subscription to Adolphe Baudin, a representative of the National Assembly, who, in 1851, was killed in the act of leading on the populace against the army. The Jewish cemetery contains a monument to the celebrated composer Halévy. The English visitor will often meet with monumental inscriptions to the memory of his countrymen.

The 19th arrondissement, des *Buttes Chaumont*, comprises La Chapelle St. Denis, a place where a pig-market is held every Thursday, and cows and calves are sold on other days. Here, in the rue Affre, we see the new church of

ST. BERNARD, a splendid Gothic structure, designed by M. Magne, and remarkable for some good imitations of the quaint old sculpture of the Middle Ages over the entrances, by M. Perrey. Returning to the exterior Boulevard by the rue Jessaint and the Grande Rue, we find, in the same arrondissement,

LA VILLETTE, divided by the Canal de l'Oureq into two parts, the western one of which is called *La Grande* and the eastern *La Petite Villette*. The two large buildings towards the port, connected by an iron bridge on the third story, are bonding warehouses.

Proceeding further up the canal, we arrive at the new

ABATTOIRS of Paris.—The whole space enclosed measures about 27 hectares (67 acres), now all covered with buildings. There are sixty-four pavilions; some of these are reserved for stables where the cattle awaiting their doom are kept; in the others slaughtering is performed. There are buildings called *triperies*, where tripe and calves' feet are washed and boiled; melting-houses for tallow, with attics for drying skins, lofts for fodder, &c. The meat is taken to the shops during the night before 4 o'clock a.m., and the men are not allowed to appear in the streets of Paris in the clothes they wear at the abattoirs. The slaughterings vary in amount here, but may be estimated at the weekly average of 2,000 oxen, 800 cows, 1,000 calves, and 10,000 sheep. There are about 1,000 men at work here. Strangers are readily admitted on application at the porter's lodge. A small fee is expected.

On the other side of the Canal de l'Ourcq is the new

CATTLE-MARKET, replacing those of Sceaux and Poissy. Here the ground is covered with enormous sheds resting on cast-iron columns, in the style of the Halles Centrales. It is one kilometre ($\frac{5}{8}$ ths of a mile) square and enclosed with strong walls, having a handsome entrance in the rue d'Allemagne. Every accommodation that modern experience has suggested is provided—offices, fountains, water for the cattle, stalls, pens, and storehouses. A railway in connection with the *Chemin de Fer de Ceinture*, runs round the market, so that cattle from any point in France can be brought in without passing through the town. From 5,000 to 6,000 oxen, 15,000 to 20,000 sheep, 2,000 to 3,000 calves, and as many pigs can be easily accommodated. A communication by bridges connects the market with the new slaughter-houses, and with others for pork-butchers.

Continuing along the rue de Marseille, and turning into the rue de Meaux to our right, we find the rue de Puebla, a fine broad street, just completed, and skirting the beautiful

PARC DE CHAUMONT, extending over the hilly ground called *Les Buttes Chaumont*, which have given their name to the 19th arrondissement (1). The park is bordered on the east by the rues de Belleville and de la Villette, and on the south by a new boulevard which now connects the latter street with the rue de Puebla. The whole ground, which comprises 62 acres, may be taken in at one glance from

(1) Just outside the present park there is a mound called *Montfaucon*, which in former days was a place of execution, studded with gibbets.

the elegant balustrade skirting a portion of the new boulevard, and affording a splendid view of the whole country around. To our right we see in a deep ravine the railway round Paris passing through the park, where it disappears into the tunnel. Before us we perceive the leading feature of the park: a craggy island cut out of the natural rock and surrounded by a fine sheet of water. The height of this solitary rock is upwards of 60 feet: it ends in a peak crowned with a belvedere of tasteful architecture commanding an excellent view of a large portion of the metropolis, and called the Temple of the Sibyl. This island is accessible on one side by a stone bridge, and on another by a suspension-bridge supported by rustic piers. In the valley there is a delightful grotto, the interior of which sparkles with stalactites and stalagmites. Further on to our left, there is a carriage-road spanned by a fine wrought-iron bridge giving access to the higher portions of the ground, which, we need not add, is intersected in every direction by gravelled paths, and planted with valuable trees and shrubs. Here, on the 27th of September, 1870, the ninth day of the siege, a petroleum depot caught fire; and much fighting took place between the Versailles troops and the Communists in the latter days of May, 1871.

By the rue de Puebla we enter

BELLEVILLE, celebrated for its *guinguettes*, socialist meetings and riots; it has the reputation of being a focus of conspiracy and insurrection. Here, in the Rue Haxo, a monument commemorates the massacre of several priests and gendarmes in May, 1871. It has a new reservoir containing 40,000 cubic metres of water, and a square, tastefully laid out as a garden. Sulphurous springs were discovered here in 1874. In the rue Lassus is the new Gothic church of

St. Jean Baptiste—consecrated in 1859.

Returning to the Boulevard Extérieur by the rue de Paris, and continuing eastward, we find in the same arrondissement

MÉNILMONTANT, where there is a reservoir, well worth seeing, containing 135,000 cubic metres of water. This place was formerly a poor village built round a villa (*mesnil*), belonging to a rich land-owner named *Moudan*. Here, in 1814, a desperate stand was made against the allies. In 1830 it became the cradle of St. Simonism. In the rue de la Mare, 111, we find the new church of

Notre Dame de la Croix, built at a cost of 2,500,000fr. It covers 3,700 square metres of ground. A flight of stairs, similar to that of St. Vincent de Paul (see p. 123), leads to

the porch, situated under a steeple 60 metres high, and fronted with four arches.

In the rue de la Chine, No. 2, is the Hôpital Tenon, containing 635 beds.

Returning to the exterior boulevards, the next commune is CHARONNE, in which the chief point of interest is the

CEMETERY OF PÈRE LA CHAISE, Boulevard de Ménilmontant.

—This tract of ground, on the slope of a hill, situated to the north-east of Paris, bore the name of *Champ l'Evêque* in the earliest ages of the monarchy, and belonged to the Bishop of Paris. In the 14th century, a wealthy grocer, named Regnault, erected upon the ground a magnificent house, which the people called *la Folie Regnault*. After the death of Regnault, this mansion was bought by a female devotee, and presented to the community of the Jesuits in the rue St. Antoine. Louis XIV. authorised the Jesuits to call it Mont Louis, and, being much attached to Père La Chaise, his confessor, appointed him superior thereof in 1705, when Mont Louis became the seat of Jesuitical power in France. On the suppression of the order, Mont Louis was sold to pay its creditors, and was ultimately purchased for 160,000fr. by M. Frochot, prefect of the Seine, to be converted into a cemetery under the direction of Brongniart. It then contained 42 acres. The ground was consecrated in 1804; and on May 21st. of that year, the first grave was made. Its present extent is 212 acres (1). Some of the monuments, of large dimensions and elegant architecture, represent temples, sepulchral chapels, mausoleums, pyramids, and obelisks; others cippi, altars, urns, &c.; most of them are enclosed with iron railings, and adorned with flowers and shrubs. Retired seats are provided for the convenience and accommodation of kindred and friends (2).

(1) In 1814, while the Allies were approaching Paris, formidable batteries were established in the cemetery of Père La Chaise, which commands the plain extending to Vincennes. The walls were pierced with loop-holes. The pupils of the school of Alfort occupied it on the 30th of March, and successfully resisted two attacks of Russian troops detached by General Barclay de Tolly. On the third attack, however, the Russians made themselves masters of the cemetery, and their possession of the batteries hastened the surrender of the village of Charonne. Paris having capitulated the same evening, the Russians bivouacked in the cemetery, and cut down many of the trees for fuel. This was the last stronghold of the Communists in May, 1871; it was not taken until the 28th.

(2) The stranger will do well to consult the annexed plan; the arrows marked in the paths will point out the direction he ought to follow in order to find the most interesting monuments as

The divisions on the right and left of the entrance avenue present nothing worth noticing; but a grass-plot at its extremity, encompassed by a gravel walk, is replete with objects of interest. To the left we see the monument of the celebrated architect Visconti, a white marble sarcophagus, with his statue in a reclining posture; in his hand he holds the plan of the New Louvre, his principal work. Next follow the sarcophagi of Poincot, the great mathematician; the immortal Rossini; Alfred de Musset, the poet; and Generals Lecomte and Clément Thomas, murdered by the Communists, March 18th, 1871 (see p. 223); opposite, the tomb of Victor Cousin, the philosopher, and the grave of the illustrious Arago. The first avenue to the right contains some handsome monuments, and leads to the *Bureau des Renseignements* and *de Surveillance et des Inscriptions*, and to the Jewish cemetery, separated from the Christian portion by a wall, and containing the tomb of Mlle. Rachel, the celebrated actress, close to the entrance. Returning hence to the Christian cemetery, and turning into the road to the right, a path contiguous to the Dupuis and Échard vault leads to the most interesting monument in the cemetery, the tomb of Abelard and Heloisa, who died in 1142 and 1164 respectively. It consists of a rectangular chapel of the Saxon style of the thirteenth century, formed by M. Lenoir out of the ruins of the celebrated abbey of the Paraclete, founded by Abelard, and of which Heloisa was the first abbess. It is 14 feet in length by 11 in breadth; and its height is 24. The tomb it contains was built by Peter the Venerable, at the priory of St. Marcel, for Abelard, who is represented in a recumbent posture; by his side is the statue of Heloisa. The bas-reliefs round this sarcophagus represent the fathers of the church. At the foot of the tomb are inscriptions relating to the two lovers; at the corners are four others stating the origin of the monument, its removal, and erection in the Musée des Monuments Français, whence it was transported to Père La Chaise.

Returning to the broad avenue, the visitor will soon arrive at the *Rond Point*, in the middle of which stands a beautiful monument erected by public subscription to the memory of Casimir Périer, Prime Minister in 1832, consisting of an excellent statue of that statesman placed on a lofty and richly decorated pedestal and basement.

they occur in the description; he might otherwise lose much time in fruitless search. Most of the tombs marked in the plan are remarkable for their costliness, design, or execution; others have merely been put down as convenient landmarks.

Following the principal road winding round the foot of the hill we find the tombs of Laromiguière, the illustrious professor of philosophy; Marshal Kellermann, Duc de Valmy, and towering above us, on the brow of the hill, the costly monument of Countess Demidoff, resting on a vast basement of sculptured masonry, which is here accessible by a double-branched flight of stairs. The monument itself consists of 10 Doric columns of white marble, supporting an entablature, under which is a sarcophagus surmounted by a cushion, bearing the arms and coronet of the deceased. Continuing along the road, we find the tombs of General Gouvion St. Cyr, General Macdonald, Count Lavalette, with a *bas-relief* representing his flight from prison; and the celebrated surgeon, Dupuytren. A path to the right leads to a mound commanding a delightful view over Vincennes; here lies Scribe, the distinguished dramatic author. Returning to the principal avenue, the tomb that will first meet the eye is the sepulchral column of Viscount de Martignac, celebrated for his noble and touching defence, in 1830, of Prince Polignac, formerly his political enemy; and in the adjoining path to the left the visitor will find himself among many of the great names of France:—Marshals Suchet, Lefebvre, and Masséna, the Duke Decrès; and not far from these, behind the tomb of Bourke, the modest tomb of the novelist, Madame Cottin, consisting of a small pyramid of white marble. Next to it are the graves of Hue, the faithful attendant of Louis XVI., and of the Abbé Sicard, director of the Deaf and Dumb Institution. Returning to the former path, we see the tombs of Marshal Davoust; Beaumarchais, the dramatist; and opposite, Winsor, the originator of public gas-lighting; Baron Larrey, the surgeon of Napoleon I., and Gen. Gobert. A few steps further on is an iron railing, enclosing the remains of the unfortunate Marshal Ney; no monument nor inscription marks the place, but the ground is laid out as a small garden. Following the path to the right, we find the tomb of Benjamin Constant, and facing it, that of General Foy, erected by national subscription. Béranger, the poet, who died July 17th, 1857, lies here in the same tomb with Manuel, the orator; further on, Admiral Bruat, killed on his return from the Crimea. Next is Geoffroy St. Hilaire, the natural philosopher. At the corner of a side-path, we find the monument of Pradier, the sculptor, and, on turning to the right, those of Laplace, the astronomer; Molière, a sarcophagus of stone, supported by four columns and surmounted by a vase; and, within the same railing, La Fontaine, a cenotaph, crowned by a fox in black marble, and ornamented with two *bas-reliefs* in bronze, one representing the fable of the *wolf and*

the stork, and the other *the wolf and the lamb*, both under repair; next, Moratin, the Spanish dramatist; Gay-Lussac, the chemist; the Marquis de Clermont-Gallerande, who on the memorable 10th of August, placed himself between Louis XVI. and the mob; Madame de Genlis, (a sarcophagus with her bust in a medallion), and Junot, Duc d'Abrantès.

Returning hence, we shall reach one of the main avenues which lead to the brow of the hill, and in front of which we perceive the superb monument of M. Aguado, the great financier. The main avenue is studded with monuments of great taste. Turning eastwards, we find, to our right, the tomb of the Galignani family. In a parallel avenue we see the tomb of the celebrated Volney and numerous English names, such as Admiral Sydney Smith, Luscombe, &c. Proceeding westwards, we find a square enclosure reserved for Mussulmans, with a small mosque in the Moorish style, designed by Vely Pasha, the Turkish ambassador. The Queen and elder Prince of Oude are interred here. Next follows, to our left, a handsome mausoleum erected to the memory of Mme. de Diaz Santos, daughter of the Duchess de Duras, and a very lofty pyramid, erected to the memory of M. Beaujour, one of the most conspicuous objects in the cemetery. Descending hence to the left, will be found the monuments of Honoré de Balzac, the celebrated novelist, and Casimir Delavigne, the illustrious poet. In the adjoining compartment we perceive the splendid mausoleum of the Duc de Morny, by M. Viollet-Leduc. Further down, near the chapel, is the tomb of De Séze, an advocate, the intrepid defender of Louis XVI. An immense tomb contains the remains of 2,000 soldiers killed around Paris during the siege. The pedestal is adorned with sculptured wreaths of flowers and oak leaves, and at its four angles are figures representing a soldier of the line, a Marine, an Artilleryman, and a Mobil. Near this monument is a memorial to the National Guards who fell during the siege (1).

The chapel of the cemetery is a plain Doric building, about 56 feet by 28 in length and breadth, and 56 feet in height. In front of it is an open grass plot, from whence the eye ranges over Paris. Eastward of the chapel there is a spot devoted to theatrical, musical and poetical celebrities, such as Talma, Grétry, Boïeldieu, Delisle, Bellini, Rubini, &c. (2). In the

(1) The number of tombs in the cemetery is upwards of 16,000.

(2) Omnibuses leave the Place du Palais Royal and the Madeleine for the Place de la Bastille where a *correspondance* for Père La Chaise may be had every quarter of an hour (see p. 4).

avenue des Acacias will be found a tomb containing the remains of M. and Mme. Thiers.

On leaving this cemetery, a few steps along the rue de la Roquette bring us to the *Dépôt des Condamnés* and the prison for juvenile offenders (see p. 41). In front of these prisons the guillotine is erected whenever an execution takes place.

Between this spot and the Place de la Nation the exterior boulevard presents nothing of interest. Of the portion beyond sufficient has been said elsewhere (see p. 144).

PART III.

PLACES OF PUBLIC AMUSEMENT.

THEATRES AND CIRQUES.

Since the 1st of July, 1864, all privileges of theatres have been suppressed, and any person may open a theatre on making a declaration to that effect to the Minister of the Fine Arts, the Prefect of Police, and the Prefect of the department. Some theatres, the French Opera and the Théâtre Français for instance, receive a subvention from the State (1).

The rights of French dramatic authors are well secured. They receive during life, for a piece of 3 or 5 acts, one-18th, and for a piece of 1 act, one-36th of the gross receipts; and the same benefit devolves to their heirs for a period of 30 years (2).

Talma first gave that correctness of taste to the French stage for which it became so celebrated. The visitors who await the opening of the doors are arranged in files of two or three abreast, called a *queue*; and although the crowd consists of several hundred, but little inconvenience is felt, and every person is admitted in his turn. Persons who proceed to theatres in hired cabriolets, or fiacres, are required to pay the fare beforehand, to avoid delay at the door. The pit of French theatre is generally appropriated to men alone, but some of the minor ones admit women. The best place for gentlemen is the *orchestre*, or pit-stalls; with ladies, when a box is not taken, the *stalles de balcon*. The French names of places for which the visitor should ask are the following:

(1) All places of public amusement pay 10 per cent. of their receipts to the Assistance Publique. The tax produces nearly three millions of francs annually.

(2) The number of new pieces brought out at the different theatres of Paris averages about 250 a-year.

loges means boxes; *baignoires*, boxes on the pit tier; *de face*, front; *de côté*, side; *parterre*, pit. On taking places beforehand (*en location*), for the advantage of securing them, about one-fourth more is paid than at the doors.

The ACADÉMIE NATIONALE DE MUSIQUE, or FRENCH OPERA-HOUSE, is situated on the Place de l'Opéra, Boulevard des Capucines. The director pays no rent, and receives an annual subsidy of 800,000fr. The new building, inaugurated (1) Jan. 5th, 1875, occupies an area of 140 metres by 122, and has cost nearly 50 millions of francs. Its general plan comprises a façade of coupled columns surmounted by an attic, and two lateral projections with carriage-ways under arched porticoes reaching to the level of the first row of boxes. Its exterior is enriched with busts, statues, and groups of exquisite execution. The back of the building is reserved for the administration and various offices. From the second vestibule a magnificent double-branched horseshoe staircase of Carrara marble gives access to the orchestra, the *stalles d'amphithéâtre*, and the *baignoires* (see above): it stops at the first row of boxes and the *grand foyer* or saloon, splendidly adorned with sculpture, mirrors, monumental chimney-pieces, fluted Corinthian columns, and paintings by Baudry. Two circular boudoirs are at each end; they are painted by Delaunay and Barrias. Right and left there are two other staircases, continued to the top rows of boxes. The *grand foyer*, fronting the boulevard, is 60 metres by 13, and communicates with the lobby by six doors. The auditorium is entirely built of stone and iron: it is 32 metres long by 30 in breadth, with five tiers of boxes, and will afford accommodation for 2,200 spectators. There is a small *salon* attached to each box, including those of the fourth tier. The State box occupies the height of the two first tiers. Below the stage, which is 25 metres long by 38 in breadth, there is a depth of 14 metres, to obtain which, the architect, M. Charles Garnier, was obliged to sink his foundations far below a subterranean sheet of water(2). Great attention is paid to costume and general effect. The *Bibliothèque de l'Opéra*,

(1) The Lord Mayor of London, Mr. Stone, and the Lady Mayoress were present at the ceremony in full state.

(2) The old Opera-House in the Rue Lepelletier, burnt down October 28th, 1873, was a temporary building, erected in the space of a year, by M. Debret, architect, to replace, as speedily as possible, the Opera-House then in the rue de Richelieu, at the entrance of which the Duc de Berri was assassinated in 1820—the Government having ordered its demolition in consequence (see p. 116). M. Debret's construction, which was only to be provisional, had an existence of 52 years.

containing the Archives and a most interesting collection of historical works on Music and the Drama is open every day, except Sundays, from August 16th to June 30, from 11 to 4, with permission to be obtained from the Ministère des Beaux Arts.

Prices of Admission.—Premières, Avant-scènes et de Face, et Amphithéâtre, 15fr. Premières de côté, Baignoires avant-scènes, Fauteuils d'orchestre, 13fr. Deuxièmes, Avant-scènes et de face, 12 fr. Ditto, de côté, 10fr. Troisièmes de face, 8fr. Stalles de parterre, 7fr. Quatrièmes et Loges de face, 4fr. Avant-scènes, Loges de côté, Amphithéâtre de face, Amphithéâtre de côté, et Loges de cinquième, 2fr. 50c.—Performances begin at about 8.

THÉÂTRE DE L'OPÉRA COMIQUE, Place Boieldieu.—Receives a subvention of 240,000fr. Contains seats for 1,800. The operas most frequently given here are the works of Auber, Adam, Halévy, and other French composers of light music.

Admission.—Avant-scènes du rez-de-chaussée et Avant-scènes de balcon, 10fr. Premières Loges avec Salon, Avant-scènes des premières loges, Fauteuils de Balcon, Premières loges sans salon, Fauteuils d'Orchestre, 8fr. Deuxièmes loges à salon, 6fr. Deuxièmes loges de côté, 5fr. Baignoires. 8 fr. Avant-scènes des deuxièmes loges, 4fr. Stalles d'orchestre, 5fr. Deuxième Galerie, 4fr. Parterre, 2fr. 50c. — Performances begin at about 7.

THÉÂTRE FRANÇAIS, or *Comédie Française*, Rue Richelieu, at the Palais Royal, was begun by the Duke of Orleans, in 1787, after the designs of Louis. Receives from the State an annual subsidy of 240,000. It is 166 feet in length by 105 in breadth, and its total height, to the summit of the terrace, is 100 feet. From the vestibule an elegant staircase leads up to the *foyer*, where, on a pedestal of blue-tinted marble, stands Houdon's famous statue of Voltaire. There are also here: an original portrait of Molière, by Mignard, purchased for 6,500fr., and one of Mlle. Rachel, by Gérôme. An interesting collection of various objects connected with Molière and other celebrities of the French drama exists here. The interior form of the house is elliptical; and the total number of places is 1,380. The performances at this theatre, which is the standard one of the whole country, used to be limited to the strictly classical tragedy and comedy. Some relaxation of this rule has, however, taken place by the admission of the productions of MM. Victor Hugo, Dumas, Scribe, Emile Augier, Sardou, &c.

Admission.—Avant-scènes des Premières, 10 francs. Loges du Rez-de-Chaussée, Premières loges, 8 fr. Baignoires. Fauteuils de Balcon, 7 fr. Loges du deuxième rang de face fermées, Fauteuils d'Orchestre, 6 fr. Loges secondes de face découvertes, 5 fr. Secondes de côté, 4 fr. Parterre, 2 fr. 50 c.—Begins between 7 and 8.

THÉÂTRE NATIONAL DE L'ODÉON.—Holds 1,700 persons. The performances here consist of tragedies, comedies, and other dramatic pieces. The director of the company has the theatre rent-free from Government, and a subvention of 60,000fr.

Admission.—Avant-scènes des Premières, 12 fr.. Premières de face, 8fr. Fauteuils de première galerie, 4fr. Fauteuils d'Orchestre, 5fr. Baignoires, 6fr. Deuxièmes loges de face, 3 fr. Deuxièmes loges de côté, 2fr. 50c. Parterre, 2fr. 50c.—From 7 to half-past.

THÉÂTRE DU GYMNASSE DRAMATIQUE, Boulevard Bonne Nouvelle, will contain 1,200 spectators. Vaudevilles and comedies; most of the productions of Scribe were written for this theatre.

Admission.—Loges du rez-de-chaussée et Avant-scènes, 10fr. Premières Loges de face, 8fr. Fauteuils de Balcon, Fauteuils d'Orchestre, 6fr. Baignoires, 7fr. Stalles d'Orchestre, 5fr.—Begins at from 6.30 to 7.30.

THÉÂTRE DU PALAIS ROYAL, formerly known as the *Théâtre Montansier*, at the north-western corner of the Palais-Royal. It is of small dimensions; the number of places is 1,000. Vaudevilles and farces are performed here by an excellent company.

Admission.—Avant-scène, 8fr. Fauteuils de Balcon, Loges de Balcon et de Galeries, 7fr. Fauteuils d'Orchestre, 6fr. Baignoires de face, 7fr. Deuxièmes Loges de face, 5fr. Avant-scènes des deuxièmes, 4fr.—Performances begin at from 7 to half-past.

THÉÂTRE DES VARIÉTÉS, Boulevard Montmartre.—Can accommodate 1,240 persons. Comedy and farce.

Admission.—Avant-scènes des Premières et Rez-de-Chaussée, 10fr. Loges de la première Galerie, Baignoires de côté, 8fr. Balcon de la première Galerie, 7fr. Fauteuils d'Orchestre, 6 fr. Loges de foyer de face, 5fr. Stalles d'Orchestre, 4fr.—Begins at from half-past 6 to half-past 7.

THÉÂTRE DE LA PORTE ST. MARTIN, Boulevard St. Martin.—Burnt down by the Commune, May 25th, 1871, but since rebuilt. Drama and extravaganza.

Admission.—Avant-scènes du rez-de-chaussée et des premières, 8 fr. Premières loges de face, 8 fr. Baignoires, Premières loges, 6fr. Fauteuils d'Orchestre, 7fr. Fauteuils de Première galerie, 8fr. Stalles d'Orchestre, 4fr. 50c. Deuxièmes Stalles de côté, 2fr. 50c.

THÉÂTRE DE LA RENAISSANCE, Boulevard St. Martin.—Will hold 1,100 persons. Operetta.

Admission.—Avant-scènes du Rez-de-Chaussée, 48fr. Baignoires (3 places), 24fr. Fauteuils d'Orchestre, de balcon, 7fr. Stalles d'Orchestre, 5fr. Fauteuils des Secondes, 3fr.

THÉÂTRE DE L'AMBIGU, Boulevard St. Martin.—Contains 1,600 places. Melodramas.

Admission.—Avant-scènes du Rez-de-Chaussée, des premières,

10fr. Premières de face, 6fr. Fauteuils d'Orchestre, 6fr. Fauteuils des premières, premier rang, 6 fr. Baignoires, 6fr. Fauteuils de parquet. fauteuils des secondes, 3 fr. Troisième Galerie, 1fr.—Begins at from 6 to 7.

THÉÂTRE DU CHATELET, on the western side of the Place of that name. Formerly on the Boulevard du Temple, where it was founded by Astley in 1780 for equestrian performances, under the name of *Théâtre du Cirque*. Drama and extravaganza. 3,600 places.

Admission.—Loges de Balcon, 7 fr. Fauteuils de Balcon et d'Orchestre, Baignoires, 5 fr. Stalles d'Orchestre, 5fr. Premières galeries, 3 fr. Pourtour, 2 fr. Parterre, 2fr. 50 c.

THÉÂTRE ITALIEN, Place du Châtelet. Destroyed by the Commune, May 25th, 1871, and since repaired. Operas.

Admission.—Avant-scènes du Rez-de-Chaussée et de Balcon, 35fr. Loges de Balcon, 30fr. Baignoires, Fauteuils d'Orchestre et de Balcon, 25fr. Avant-scènes de Première Galerie, 20fr. Avant de Deuxième Galerie et Deuxièmes Loges Fermées, 15fr. Fauteuils de Corbeille, 5fr.

THÉÂTRE DE LA GAITÉ, Square des Arts et Métiers.—It holds 1,800 persons. Opera.

Admission.—Avant-scènes du Rez-de-Chaussée, 8 fr. ; des premières 7fr. ; des Baignoires, 7fr. Baignoires, 5fr. Loges de la Première Galerie, 6fr. Loges de Deuxième Galerie, 7fr. Fauteuils d'Orchestre, 5fr. Stalles d'Orchestre, 4fr.—Begins at about 7.

THÉÂTRE DU VAUDEVILLE, Boulevard des Capucines and Rue de la Chaussée d'Antin; removed here from the Place de la Bourse in 1869. This theatre has 1,300 places. Comedy is played by an excellent company.

Admission.—Avant-scènes des premières et du rez-de-chaussée, 12fr. 50c. Premières de face et de côté, 8fr. Baignoires, Fauteuils d'Orchestre et de balcon, 7fr. Loges de face du foyer, 5 fr. ; de côté, 4 fr.—Performances begin at 8.

THEATRE DES NOUVEAUTÉS, 28, Boulevard des Italiens.—Vaudevilles and operettas.

Admission.—Avant-scènes du rez-de-chaussée et des premières, 15fr. Fauteuils de balcon et d'Orchestre, 7fr. Baignoires, premières loges, 8fr. Deuxièmes loges, 5fr.—Begins from 7 to 8.

THÉÂTRE DES FOLIES DRAMATIQUES, 40, Rue de Bondy.—It will hold 1,500 spectators. Operetta is performed here.

Admission.—Avant-Scènes du théâtre (4 places), 24 fr. ; du rez-de-chaussée (5 pl.), 40 fr. ; des Premières (5 pl.), 30 fr. Fauteuils d'Orchestre, 5 fr. Fauteuils de galerie, 4 fr. Stalles d'Orchestre, 2 fr. 50c.—Begins at 7.

THÉÂTRE DES MENUS-PLAISIRS, 14, Boulevard de Strasbourg.

Admission.—Avant-scènes, du rez-de-chaussée, 8fr. ; des premières, 8fr. Baignoires, 5fr. Fauteuils d'Orchestre, 5fr. Stalles d'Orchestre, 4fr.

BOUFFES PARISIENS, Passage Choiseul.—Comic opera, operetta, &c., are performed here with great ability.

Admission.—Avant-scènes, 10fr. Baignoires, 8fr. Premières Loges, Fauteuils d'Orchestre et des premières, 6fr. Deuxièmes Loges, Fauteuils des Deuxièmes, 4 fr.—Begins at from 7 to 8.

THÉÂTRE DÉJAZET, 41, Boulevard du Temple.—Comedy.

Admission.—Avant-scènes du rez de-chaussée, et des Premières, 5fr. Loges de la première galerie, 3fr. Fauteuils d'Orchestre, 3fr.

THÉÂTRE BEAUMARCHAIS, Boulevard Beaumarchais.—It contains 1,250 places. Operettas. Prices, 1fr. to 6fr.

OPÉRA POPULAIRE (ex **THÉÂTRE DU CHATEAU-D'EAU**), 50, rue de Malte.—2,000 places. Operas.

THÉÂTRE CLUNY, 71, Boulevard St. Germain.—Comedy, drama, &c. Admission, from 1fr. to 5fr.

EDEN THEATRE, 7, Rue Boudreau, corner of Rue Auber.

THÉÂTRE ROBERT HOUDIN, 8, Boulevard des Italiens. Legerdemain, &c. Admission, from 2fr. to 5fr.

CIRQUE DES CHAMPS-ÉLYSÉES, Champs Élysées. Equestrian performances. Only open in summer. Admission 1fr. and 2fr. 50c. ; performances commence at 8. In the winter the same company performs at the

CIRQUE D'HIVER, Boulevard des Filles du Calvaire.—4,000 places. Admission, 1fr. and 2fr. Commences at 8.

GRAND HIPPODROME DE PARIS, Avenue de l'Alma.—8,000 places. Admission, 1fr. to 5fr.

CIRQUE FERNANDO, Boulevard Rochechouart. Admission, 50c. to 3fr.

There are also a number of small theatres belonging to the arrondissements comprised between the 13th and 20th:—the *Théâtres Montmartre, Passy, Batignolles, La Villette, Grenelle, Mont Parnasse*, &c. The admission varies from 40c. to 2fr.

OFFICE DES THEATRES (THEATRE OFFICE), 15, Boulevard des Italiens.—*Open from 9 a.m. to 8 p.m.*—Booking in advance for boxes, fauteuils, and stalls at all the Paris theatres. The places booked, being reserved and numbered, remain at the disposal of their owners during the whole evening.

EXHIBITIONS.

EXHIBITION OF FRENCH COLONIAL PRODUCE.—Visible daily, from 12 to 5 p.m., except on Mondays and Fridays, at the Palais de l'Industrie (central entrance facing the Seine). It contains specimens of colonial productions.

PANORAMA OF THE SIEGE OF PARIS—Near the Palais de l'Industrie.

PANORAMA OF THE BATTLE OF CHAMPIGNY, by B. de Neuville and Detaille, 5, rue de Berry.

PANORAMA OF THE TAKING OF THE BASTILLE—near the Pont d'Austerlitz.

PANORAMA OF THE BATTLE OF BUZENVAL, Carré Marigny, Champs Elysées.

MUSÉE GRÉVIN (*genre Tussaud*).—10, Boulevard Montmartre. Here will be found portraits in wax of a large number of Paris celebrities, besides other interesting features.

New exhibitions and public amusements are constantly springing up, and may be ascertained by reference to *Galigani's Messenger*.

CONCERTS.

In the first rank of these stand the series (six in number) given by the "Société des Concerts" at the Conservatoire de Musique, 2, rue Bergère, which take place once a fortnight. These concerts are chiefly devoted to instrumental music, though choruses and other vocal pieces are likewise given. The selections are principally confined to the works of the most celebrated classic composers, Gluck, Handel, Mozart, Haydn, and latterly Beethoven, Weber, &c., and the orchestra of the society being as a body the finest and best-disciplined instrumentalists in any European capital, their *chefs-d'œuvre* are executed with a perfection and smoothness which no connoisseur can listen to without delight. Numerous miscellaneous concerts take place during the season. The principal *salles* for these entertainments are at *Henri Herz's*, rue de la Victoire; *Pleyel's*, rue Rochecouart; *Ph. H. Herz's*, rue Charras; *Erard's*, rue du Mail. Concerts of classical music are given on Sunday afternoons, during the winter, at the Cirque d'Hiver and Châtelet Theatre.

Among other concerts, those associated with the name of M. Padeloup are the best known. Excellent concerts are also given during the year under the direction of MM. Colonne and Lamoureux. The band of the *Garde Républicaine* plays in the principal public gardens during the summer months.

CAFÉS CONCERTS or CHANTANTS, are the favourite evening lounge of the Parisian *bourgeois*. The artists are of third-rate quality with few exceptions. Three particularly attract the public in the Champ-Élysées in summer; they are the *Alcazar* and *Café des Ambassadeurs*, on the northern side, and the *Parillon de l'Horloge* on the opposite side. The visitors sit in the open air, and the singers are under elegant kiosks, adorned with flowers. The principal winter resorts of this kind are the *Eldorado* and *La Scala* in the Boulevard de Strasbourg; *Alcazar* in the Faubourg Poissonnière; *Eden Concert*, Boulevard Sebastopol; *Concert Parisien*, Faubourg St. Denis; and *Concert de l'Etoile*, Place de l'Etoile. Admission is by refreshment ticket.

There is another kind of entertainment which it is difficult to classify, as the amusements provided are of an ever-changing character. Of this group the *Folies-Bergère*, 32, rue Richer, has the widest reputation.

BALLS, PUBLIC GARDENS, &c.

Dancing being the favourite amusement with the Parisians both in winter and summer, there is no quarter of the capital in which ball-rooms suited to all classes are not to be found; and they are all numerous attended.

WINTER-BALLS.—This class is so intimately connected with the diversions of the carnival, that we should find it difficult to do honour to our subject without giving a faint idea of that once important season of Parisian pastime.

The *Carnival* takes place during the five or six weeks which precede Ash Wednesday, and was, before the war of 1870, much more than it is now, the favourite season of masked and fancy balls both in private society and at the various places of public amusement; masks appear in the streets only on the *Dimanche*, the *Lundi*, and the *Mardi Gras*, and *Mi-Carême*. Formerly on these days, crowds of masks, exhibiting all sorts of antics, appeared in the streets, principally on the northern Boulevards, and numbers of people in carriages, on horseback, or on foot, assembled to witness the scene. The procession of the *Bœuf Gras* had been celebrated for ages past at Paris on the *Dimanche* and *Mardi Gras*, when the prize ox, in a large car, preceded by music, and accompanied by a numerous cavalcade fantastically dressed and on horseback, was led through the streets. This festival has been discontinued since the war.

A series of *Public Masked Balls* takes place during the Carnival at the Opera-house, beginning at midnight, and continuing till daybreak. No stranger who visits Paris at this season of the year should omit to go to one of the *Bals masqués* at this theatre, for it is difficult to imagine a scene more curious and fantastic than that presented in the *Salle* of the Grand Opera at a Carnival Ball. On these nights the pit is boarded over and joins the stage; the vast area of the whole theatre forming a ball-room of magnificent proportions, which, brilliantly lighted, and crowded with thousands of gay maskers attired in every variety of colour and costume, forms a sight not easily forgotten. On these nights there are two excellent orchestras conducted by first-rate musicians. Gentlemen may go to these balls in evening dress, but ladies are only admitted masked or in costume. Ladies should not go except as spectators in a box, which must be hired beforehand.

Those who visit the regular ball-rooms of Paris must be prepared to meet strange company. The price of admission is the only available standard by which to judge of their character, and even that test is hardly to be depended on. The principal are *Bullier*, 'arrefour de l'Observatoire; *Elysée Montmartre*, 80, boulevard Rochechouart; and *Tirol*, rue de la Douane. *Bullier* was formerly known as the *Closerie des Lilas*. It was and is still much frequented by students. In summer dancing takes place to a large extent outside the fortifications. The best known of these balls are those of Bougival, Asnières, Enghien, Sceaux, St. Cloud, and Montmorency.

BASTRINGUES.—This is a popular and rather contemptuous name given to the lower sort of balls which take place in the gardens or eating-houses on the exterior boulevards.

PUBLIC FESTIVALS.

Public annual festivals have existed in Paris under all governments; but the period varied according to the different dynastic or republican events intended to be celebrated. The Place de la Concorde, so admirably fitted for such a purpose, and the Place du Trône, now Place de la Nation, form the nuclei of such festivals. The national fête of the present Republic is given on the 14th July of every year.

REVIEWS.

From the military character of the French nation, and the great number of troops forming the garrison of Paris, reviews frequently take place; they are generally in the Bois de Boulogne or Bois de Vincennes.

SPORTS.

HORSE-RACES.—The sports of the turf have within a few years become more general among the Parisians than formerly, and great attention is now devoted to the improvement of the breed of horses. Races or steeplechases take place from February to July, and from September to November at Auteuil and Longchamps (see p. 241), Vincennes, Chantilly, La Marche, Vésinet, Enghien, Maisons Laffitte, and Fontainebleau. At Longchamps and Chantilly the prizes are awarded by the French Jockey Club, or *Société d'Encouragement pour l'Amélioration des Chevaux en France*, consisting of nearly 800 members (see p. 10). At the summer meeting of Longchamps, which takes place between the English Epsom and Ascot meetings, many of the races are open to horses from all countries, and the *Grand Prix de Paris* is run for. The meetings are announced beforehand in *Galvani's Messenger*, in which full original reports of the races are given regularly. The Jockey Club keeps a stud-book, and publishes a racing calendar. The principal racing establishments are at Chantilly, and a large portion of the population of that town consists of English trainers, jockeys, and grooms employed there.

JEUX DE PAUME (TENNIS-COURTS).—There used to be several buildings appropriated to this exercise; the only one now in existence is the new building on the north-western terrace of the garden of the Tuileries (see p. 67).

Aquatic sports are still given at most of the fêtes of villages on the banks of the Seine. Regattas take place at Asnières, St. Cloud, Neuilly, and Argenteuil, under the direction of the Paris Rowing Club and Cercle Nautique.

SKATING.—The best places for this exercise are the basins of the Tuileries, the lakes of the Bois de Boulogne, &c. Between the Porte de Madrid of the latter and the Jardin d'Acclimatation (see p. 243) there is a basin rented by a skating-club, which, in summer, uses the adjoining ground for

PIGEON-SHOOTING, which takes place here on a large scale, many distinguished foreigners joining in it.

PROMENADES.

Of all the promenades within Paris, the CHAMPS ÉLYSÉES is the largest.

THE GARDEN OF THE TUILERIES, a delightful walk (see p. 66).

THE GARDEN OF THE PALAIS ROYAL is generally frequented by the inhabitants of the centre of the town (see p. 110).

The GARDEN OF THE LUXEMBOURG, is the principal promenade on the southern bank of the Seine (see p. 189). For

The JARDIN DES PLANTES, with its menagerie, collections, etc. (see p. 210).

The BOULEVARDS, interior and exterior, are resorted to by Parisians of all ranks, and form by day or night amusing and healthy walks. The Boulevard des Italiens is the most fashionable (see p. 115).

The PARC DE MONCEAUX is described at p. 109.

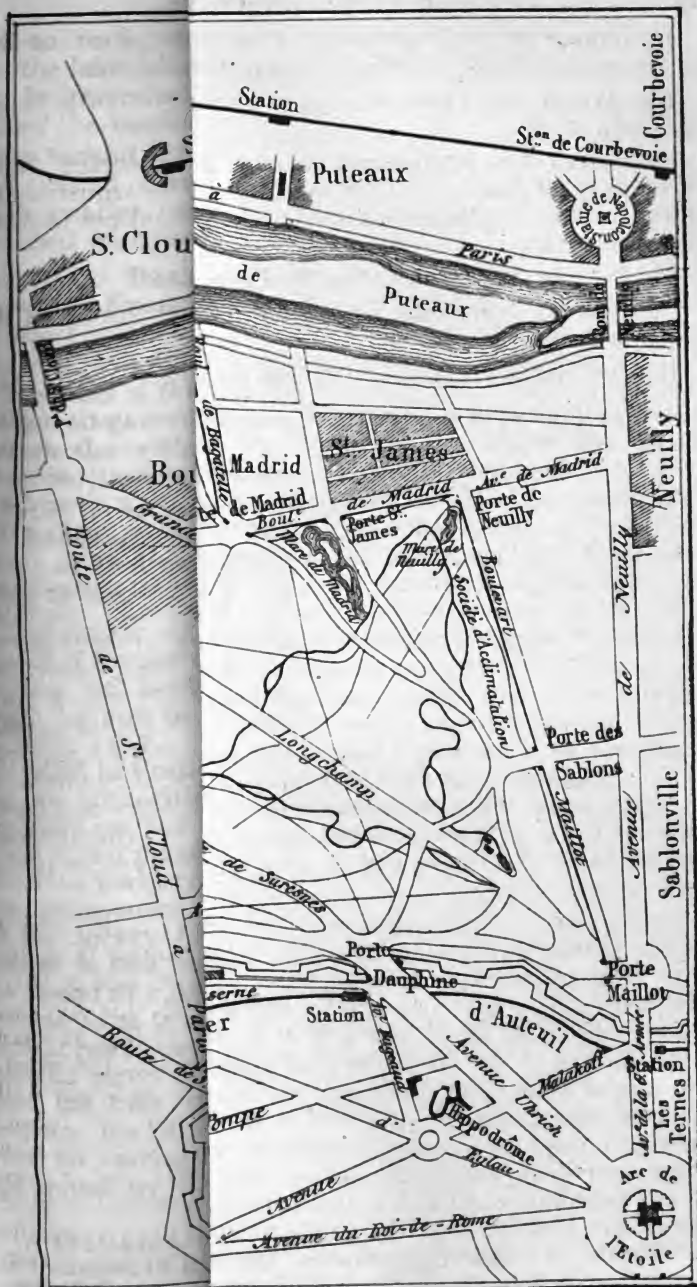
The BOIS DE VINCENNES is one of the finest spots on the outskirts of Paris (see p. 290).

The PARC DES BUTTES CHAUMONT deserves a visit (see p. 225).

BOIS DE BOULOGNE.—This wood, outside the Paris fortifications, and comprising a surface of 873 hectares, bears the name of a neighbouring village. Before 1789 its trees were dying from age. The revolutionary axe in part cleared it; whatever was then spared was felled in 1814, to make palisades against the approach of the allied armies. In July, 1815, after the capitulation, the English under Wellington encamped here. It had since grown again into a thick and beautiful wood, when the disastrous siege of 1870 once more rendered its partial devastation necessary. The Bois, now the property of the city of Paris, has been long known as a place for duelling and suicides. It was distinguished for the annual promenade de Longchamp, and is now gradually regaining its old reputation as the most fashionable place of resort for a drive or a walk, where the most splendid equipages and finest horses of the capital are displayed (see p. 97). The annexed map will be found very useful in directing the visitor to the most interesting spots.

The best way of visiting this delightful resort is to enter it by the *Avenue du Bois de Boulogne*, commencing from the Rond Point of the Arc de Triomphe de l'Etoile (see p. 101). Continuing along the road exactly opposite to this Avenue, a few slight turns to the left will bring the visitor at once to the borders of the lakes, the great attraction of the wood. The first of these lakes, which are fed by the Artesian well of Passy (see p. 100), is 3,600 feet in length and 750 broad, and encompasses two islands, connected by a rustic wooden bridge, and occupying together an extent of 2,400 feet. Here art and taste have combined to charm the eye with the most picturesque scenery. At the southern extremity, opposite the islands, two charming cascades, one of which is now popularly called *La Source*, pour their waters, bounding from

ENDENCIES.



rock to rock, or gushing from crevices skilfully arranged, into the lake beneath (1). Winding paths, emerging from the cool fir-groves scattered around, intersect the rich turf which clothes the banks down to the water's edge.

The second lake is separated from the former by a neck of land, called *Carrefour des Cascades*. This second lake is much smaller, and less attractive than the other; both are furnished with boats for the accommodation of the tourist.

AUTEUIL RACE-COURSE, belonging to the *Steeple-chase Society of France*. The ground extends nearly from the Porte d'Auteuil to the Porte de Passy, skirting the fortifications on one side, and the upper lake on the opposite one (see Map).

From this a few steps to the right will take the visitor to the Auteuil gate (see p. 99), where he may either return to Paris through the village, or take his ticket for the Porte Maillot or rue St. Lazare at the railway station close by.

But if it be not his intention to leave the Park so soon, the Boulogne road (see Map) will take him to the pretty village of that name, and, continuing his walk, he will soon arrive at the

Race-course of Longchamps, granted by the City to the *Société d'Encouragement* or Jockey-Club (see p. 239). It contains 62 hectares (153 acres) being 1,500 metres in length by 300 in breadth, and was inaugurated on the 26th of April, 1857. There are four stands (or *tribunes*, as they are called in France), two on each side of the central pavilion for the authorities. All these stands are entered from an enclosure on the side facing the Seine, and together contain about 4,000 persons; about 4,000 chairs are also distributed about the parterre within the rails. The ground-floors contain a weighing-room, a saloon for ladies, another for the members of the Jockey Club, a third for refreshments, etc. The ground is laid out in three courses—one of 1,900 metres, the second of 2,300, and the other of 2,900. The stands are situated so as to avoid the glare of the sun, and to allow of a straight run home of nearly half a mile. The course commands splendid views of the Bois de Boulogne, M. de Rothschild's villa, the hills of St. Cloud, Meudon, and Bellevue, Mont Valérien, the Seine, &c. Ready access to the course is provided for carriages and horsemen; and spectators can reach the ground by the right bank railway to Suresnes, the rail-

(1) The lakes are also fed by the reservoirs of Chaillot through an iron pipe, 16 inches in diameter, passing close by La Muette, a villa (see p. 100) lying within the fortifications.

way to Auteuil, the tramway and omnibuses to Boulogne, the omnibuses to Neuilly, and lastly by steam-boats running from the Pont Royal.

Close to the race-course, and commanding an excellent view of it at its western extremity, we see, on an elevated base-ment, the *Moulin de la Galette*, a remnant of the old Abbey of Longchamps, dating from the 13th century. On the opposite side of the course, facing the stands, four poplars mark the tomb of a Russian colonel, who died here in 1814.

Returning by the Suresne road to a spot where five roads meet, the eye is at once attracted by the picturesque

Cascade de Longchamps, now one of the favourite places of resort for visitors to the Park. An artificial mound, 180 feet in breadth and 42 feet high, raises its craggy front above a basin bordered with rocks; a vast sheet of water issuing from a cavern pierced through the body of the mound, falls into the basin from a height of 27 feet, while laterally two minor cascades are seen picturesquely threading their way through various crevices. An intricate rocky passage winds its way under the cascade, leading the visitor through many mock-perils, charmingly imagined, to the top of the same waterfall, where he may enjoy a view of the pretty lake by which it is fed, and which also displays a picturesque island in the centre. Having noted the beauties of the cascade, we may strike into the Allée de Longchamps, and on reaching the point where it crosses the Allée de la Reine Marguerite (see Plan), follow a carriage-way to the right, which leads to the

Croix Catelan, a venerable but mutilated relic, which has outlived all the political disturbances and revolutions of France since the 14th century. It is a pyramid erected by Philippe le Bel, to commemorate the murder of a celebrated troubadour named Arnould de Catelan, whom he had invited to Paris from the court of Beatrix of Savoy. The upper part of the monument is broken off; but the arms of Provence and of Catelan are still distinguishable on the pedestal.

Adjoining this is the *Pré Catelan*, where balls and theatrical representations used to be given, but which is now much shorn of its greatness. Nevertheless the walks are preserved, and concerts and other performances are sometimes given.

On leaving this spot, and proceeding eastwards, the stranger will soon reach the lakes again, and may, if so disposed, continue his walk along the banks, until he reaches the *Parc aux Daims* (see Map), an enclosed ground where deer may be seen sporting about on the lawn. Here the road leads to the *Porte de la Muette*, entering which, and following the fortifications, we soon arrive at the great nursery

for plants (see p. 100) of the City of Paris, and its ice-houses.

To enjoy the Parc de Boulogne on this side, the visitor should consult the map. The *Avenue de Longchamps*, two miles in length, meets the *Allée de la Reine Marguerite*, which skirts the pretty village of *St. James*, a cluster of villas near the *Porte Maillot*. Close to this was

Madrid, a villa built by Francis I., after the model of that where he was kept in captivity by Charles V. It was demolished under Louis XVI., and its place is now occupied by a restaurant. Next to this is

Bagatelle, a beautiful villa, adjoining the Parc de Boulogne, and erected by Belanger, in consequence of a wager between the Count d'Artois and the Prince of Wales that the house could not be built in 60 days; it was finished in 58. It is now the property of Sir Richard Wallace, to whose generous exertions the needy Parisian population was much indebted during the siege of 1870.

JARDIN D'ACCLIMATATION.—If, instead of turning to the left at the end of the *Avenue de l'Impératrice* in order to reach the Lakes, we turn to the right, we soon find ourselves before the entrance to the delightful garden belonging to the *Société d'Acclimatation*, one of the chief attractions of Paris. It lies close to the *Porte des Sablons*, being that which immediately follows the *Porte-Maillot*. The grounds comprise an area of 33 acres, beautifully laid out in walks encircling the pens or enclosures where the animals are kept, and arranged like those of the *Jardin des Plantes*, with picturesque little cots, containing the stables. The grounds are intersected by a streamlet, dotted with islands, and spanned by rustic bridges. Here various aquatic plants are grown, while rare specimens of the vegetable kingdom abound on the surrounding grass-plots, such as the Spanish and Californian firs, the Japanese *Spiræa Argentea* and *Deutzia Scabra*, the Chinese plum-tree and *Weigelia Rosea*, the North-American *Virgilia Lutea*, the Persian *Syringa Laciniata*, and the Greek fir (*Abies Regina Amalia*), which grows to a height of 60 feet, with a diameter of three feet at the base. Nor should we forget the hot-house, 300 feet long, and 90 in breadth, with its romantic rivulet and grotto, surrounded with palm-trees and other choice plants from tropical climes: the Abyssinian *Musa*, the Australian *Dicksonia Antartica*, the *Latania Borbonica*, and others too numerous to mention. Proceeding along the enclosures which skirt the rivulets, swarming with various kinds of fish from the piscicultural establishments of France, besides ostriches, ducks, geese, and swans from Algeria,

Canada, Patagonia, Egypt, and other parts of the world, presenting a scene of agreeable animation, we find to our right the *Aquarium*, divided into fourteen compartments, occupied by zoophytes, crustacea, mollusks, cephalopodes, and, sent over from Yokohama, a vinegar-polypus, so called from its secreting that acid. Not far from this, there is an elevated artificial rock for the gazelles, pierced with a grotto, from the crevices of which a good view may be obtained of the surrounding scenery. Kangaroos have a compartment to themselves, and are very tame and sociable. The oblong building at the opposite end of the stream contains stables with ten stalls for quadrupeds of the larger sort. Here is a skeleton of a megatherium brought from Russia. Refreshments are to be had in the same building. On the opposite side of the stream there is an amphitheatre, with 28 wired enclosures for poultry, further on, opposite to a statue of Daubenton, the naturalist, an aviary of 16 wired cages, each with a little fountain and shrubs, and tenanted by peacocks, pheasants, doves, the *Columba cristata* of Java, &c., &c. On this side there is a kokh, or silkworm nursery, where experiments are made for the acclimatization of the Chinese and Japanese silk-worms. A lofty tower has been constructed in the centre of the grounds for breeding and training carrier pigeons, the want of which was felt during the siege of Paris. There are spacious kennels, containing some fine specimens of dogs of all kinds. The eggs of the birds and the young of the animals bred here may be generally purchased. The garden and hot-houses are visible daily at the charge of 1fr. On Sundays and Thursdays, the entrance price is 50c. Carriages, 3fr. The visitor may if he wishes it be conveyed in a car drawn by an ostrich, or ride on a pony, elephant, or camel, for a moderate charge, varying between 25c. and 50c.; but it is needless to say that the amusement is chiefly indulged in by children.

PART IV.

ENVIRONS OF PARIS.

(For a list of conveyances, see after Preface.)

ALFORT.—This village, fifteen minutes' rail from Paris, on the Lyons line, near the confluence of the Seine and the Marne, is celebrated for a veterinary school founded in 1764 by Bourgelat, to whom a statue is raised there.

ARCUEIL-CACHAN.—These two villages, close to each other, on the Paris and Sceaux railway, played an impor-

ant part in the defence of the capital on this side. Cachan lies west of the strong position of the Hautes-Bruyères (see *Bicêtre*). Arcueil has a remarkable church of the 15th century. Its name is derived from the arches of the aqueduct constructed by the Romans (see p. 15).

ARGENTEUIL.—A large village, $2\frac{1}{2}$ leagues north of Paris, on the Seine, reached by the Western railway. There was a priory here, founded in 656, to which Eloisa retired in 1120, till the Paraclete was prepared for her by Abelard. During the siege of Paris in 1870 the Prussians had a battery here, sweeping part of the plain of Gennevilliers.

ASNIÈRES— is a pretty village on the St. Germain railway. Its summer balls are much frequented (see p. 238). A Wesleyan chapel was opened here in 1870. The village was one of the chief points of attack during the second siege of Paris, from April 2d to May 21st, 1871, and was nearly destroyed.

AVRON.—(See *Rosny*). A granite pyramid has been erected to the memory of the soldiers who fell here in the war of 1870. It stands on the precise spot of the French battery which defended the valley of the Marne.

BAGNEUX—a village on the Paris and Sceaux railroad, with a church of the 12th century. It was occupied by the Prussians, who were driven out of it on the 13th of October, 1870; but as it lay under the fire of the enemy's lines it was evacuated by the French on the same day.

BEAUVAIS—a town of 13,000 inhabitants, in the department of the Oise, $2\frac{1}{2}$ hours by rail from Paris, on the Northern line. It was the capital of the *Bellovacii*, who surrendered to Cæsar without striking a blow, B.C. 57. It was ravaged by the Normans in 850, and besieged by the British in 1443. It is celebrated for its Government tapestry manufactory and its magnificent old cathedral.

BELLEVUE—a village on the Versailles railway (left bank), delightfully situated on the hill leading to Meudon from Sèvres. Close to the station is a triangular Gothic chapel, dedicated to *Notre Dame des Flammes*, in commemoration of the dreadful railway accident which took place there on the 8th of May, 1842, when 208 persons perished, most of them by the ignition of the carriages in which they were locked up.

BICÊTRE.—A celebrated hospital, in the commune of *Gentilly*, used as an asylum for indigent old men, and male lunatics. John, Bishop of Winchester, built here, in 1204, a château, which was named *Château de Wincestre*, from whence came *Bicestre*, *Bicêtre*. Close by is the fort, which played an important part during the siege of 1870. It was under its protection, and that of the fort d'Ivry, further east,

the French troops re-occupied (Sept. 23d), and held until the capitulation, the valuable positions of Villejuif, the Moulin Saquet, and Hautes Bruyères, keeping in check the Prussian works at Choisy-le-Roi, Thiais, Chevilly, and l'Hay. After the 18th of March, 1871, the forts of Bicêtre and Ivry unaccountably fell into the hands of the Commune, with the other southern forts, without the firing of a shot. They were not re-occupied until the 25th of May, when the troops were already pretty nearly masters of all Paris.

BOURG-LA-REINE.—At 15 minutes' rail from Paris by the Sceaux line (left bank). There is a house here, with a park, built by Henry IV. for Gabrielle d'Estrées. Here Louis XV. received the infanta of Spain, in 1722, and Condorcet, persecuted by the Convention, committed suicide by poison, in 1794.

BOURGET (Le).—The first station on the Paris and Soissons railway (Northern). It was the scene of several fierce engagements during the siege: first taken by the French on the 28th of October, 1871, it was attacked by the Prussians on the following day, and retaken by them on the 30th. A monument commemorating the event was inaugurated there in 1874, and another in the cemetery of Courneuve in 1875.

BUC—a village $4\frac{1}{2}$ leagues south-west of Paris, is remarkable for the aqueduct of 19 arches erected by Louis XIV. which conveys water to Versailles (half a league distant). Near this place is the source of the *Bièvre*.

CHAMPIGNY—a village situated beyond the Marne; it may be reached by the Vincennes railway. A battle was fought here Nov. 30th, 1870, which ended favourably for the French, the Prussians being forced from their lines, which they were unable to retake on the 2d of December following. But expected succour from without failing, and a severe frost having set in, the French retreated voluntarily on the day after. A monument has been erected there recording the battle.

CHANTILLY—a town an hour's rail from Paris, Northern line, once the residence of the illustrious house of Condé. In 1789 that part of the princely mansion called *Le Grand Château*, was demolished, and the works of art, except such as had been removed and secreted, were destroyed, together with the garden. On the Restoration, in 1814, the *Petit Château* was restored to the house of Condé, and many improvements were made by the last of that name, who frequently resided here. On his melancholy death in 1830 Chantilly descended to the Duc d'Aumale, 4th son of Louis Philippe. On the foundations of the ancient residence, the Duc d'Aumale commenced the rebuilding of the *Château* of Chantilly in 1876. M. Daumet was the architect, and the mansion is one of the finest

examples of the French Renaissance style. Its surroundings of lake and forest also make it one of the most picturesque and delightful of country seats. The spacious galleries contain the Duke's unique collection of masterly paintings, statues, and other works of art, besides many rare books. On the site of the present château stood not only the residence of the Condés but also a celebrated fortress of the fourteenth century, and probably a *donjon* which existed in the ninth century. The *Petit Château*, or the *Châtelet*, now forms a wing of the modern building. The stables of Chantilly, considered the finest in Europe, are a short distance from the Château. Admission to the Château, stables, and grounds is obtained without difficulty. The forest of Chantilly, adjoining the park, contains 7,600 acres. In the midst of it is a circular area called the *Table Ronde*, from which 12 roads branch in different directions, and this is the ordinary rendezvous of sporting parties. The pretty lakes of Commelle, at about an hour's walk across the forest, are skirted by the village of Commelle and the Château de la Loge, which is said to have been built by Blanche de Castille, mother of St. Louis. Races take place at Chantilly in May and October. At the May meeting the French Derby is run for. Several racing studs are kept at Chantilly, on account of the facilities for training. An English Protestant church has been erected here by subscription; there is also a Wesleyan Chapel.

CHARENTON—was celebrated under Henry IV., Louis XIII., and XIV., for the controversies which took place there between Catholics and Protestants. It is now best known for its lunatic asylum. The fort of Charenton was a principal point in the defence of Paris in 1870.

CHARTRES—the capital of the department of Eure-et-Loir, a town of 18,000 inhabitants, celebrated for its splendid cathedral, and easily accessible by the Western railroad.

CHATENAY—a mile and a-half south of Sceaux, is celebrated as being the birth-place of Voltaire, in 1694.

CHATILLON.—This is a village situated at the foot of a lofty plateau, which the Prussians converted, together with the *Tour des Anglais* hard by, into a most formidable stronghold connected by lines with the other positions they held at l'Hay, Chevilly, Thiais, and Choisy-le-Roi. Immediately after the 18th March, 1871, Châtillon was occupied by the Commune until the 3d of April. A monument erected at Chatillon to the memory of those who fell at that place commands a beautiful view of Paris.

CHOISY-LE-ROI.—A large village; a station of the Orleans railway, $2\frac{1}{2}$ leagues from Paris; is so called from a château, a

favourite residence of Louis XV. The Prussians had fortified this place very strongly during the siege of 1870, on account of its bridge over the Seine, by which they got their provisions.

COLOMBES—a neat little village on the St. Germain railroad. It lies in the plain of Gennevilliers, so celebrated during the siege of 1870 for the many military operations executed there under the protection of the Mont Valérien and the French redoubts of Courbevoie and Gennevilliers. It was from this plain the last great sortie against Buzenval and Montretout took place, January 19th, 1871.

COMPIEGNE.—This town, with 9,000 inhabitants, an hour and a half by rail from Paris, Northern line, in the department of the Oise, is celebrated for its palace and forest. Its origin dates from the 4th century. In 562 Clotaire I. died of a malady contracted there; councils were held at Compiègne in 823 and 833, by the latter of which Louis le Débonnaire was dethroned. Another council, held here in 871, excommunicated Carloman; here also Louis le Bègue was crowned in 877, and buried in 879. In 977 Louis V. died here. In 1260 St. Louis founded its palace; in 1364 Charles V. held the town against the King of Navarre; in 1430 the Maid of Orleans was made prisoner here by the English; in 1539 Francis I. here received an embassy from Charles V.; in 1624, Cardinal Richelieu signed a treaty of peace with the Dutch in the palace, where, 146 years later, Louis XVI. first met Marie Antoinette, and Napoleon in 1810, received the Archduchess Maria Louisa. In 1814, Louis XVIII. here received the visit of Alexander of Russia and Bernadotte of Sweden. Lastly, in 1833, the marriage of Princess Louisa, daughter of Louis Philippe, with King Leopold of Belgium, was celebrated in the chapel of the palace.

The PALACE.—It is situated on the *Place du Château*, a spacious square, surrounded with alleys of lime-trees. The *Grand Vestibule* leads by the *Escalier d'Honneur*, a fine double-branched staircase, flanked with marble statues of l'Hopital and d'Aguesseau, to the *Salle des Gardes*, a long Doric hall, adorned with splendid panoplies. The *Salon des Huissiers*, to the left, contains a hunting scene under Louis XV., painted by Oudry. The adjoining *Salle à Manger*, an Ionic hall, opening into the garden, and painted in grisaille by Sauvage, opens to the right into a suite of apartments formerly inhabited by Madame Adélaïde, sister to Louis Philippe. The suite consists of a *Salon d'Attente*, painted in grisaille, and adorned with a splendid rural scene, executed in Gobelins tapestry; a *Salon de Réception*, with three mythological subjects in Gobelins tapestry, and lastly a *Chambre à*

the tapestry
subject



PALACE OF COMPIÈGNE.



PALACE OF FONTAINEBLEAU.



CASTLE OF PIERREFONDS

oucher, with beautiful arabesques painted in the panels. The *Salon des Aides-de-Camp* contains large maps, painted on canvas, of the forests of Compiègne, Fontainebleau, St. Germain, and Marly. Next follows the *Salon du Conseil*, a splendid room, with a Gobelins carpet and Beauvais furniture. The walls are adorned with three fine pieces of Gobelins tapestry, representing sacrifices to Pallas, Flora, and Ceres, from originals painted in 1787, by Suvée. We next enter the *Salon de Musique*, with four pieces executed in Gobelins tapestry, representing Chinese and other oriental subjects. Next follows a bed-chamber, the ceiling and panels of which, painted by Girodet, represent the Evening Star and the Seasons. This bed-chamber leads to a second *Salon de Réception*; the ceiling and panels over the doors are painted by Girodet.

The next room is the *Salon des Fleurs*. The coxes of the ceiling, by Girodet, represent Departure, War, Victory, and the Return. Descending a staircase we find the *Salle du Spectacle*, with three tiers of galleries, and capable of containing 800 persons. The *Galerie de Don Quichotte*, with 31 paintings by Coypel, father and son, represents the most striking scenes of Cervantes' masterpiece. From this we enter the *Grande Galerie des Batailles*, which is a gorgeous saloon, built by Napoleon I., the arched ceiling, supported by 20 Corinthian columns, illustrates in 12 allegorical compartments, by Girodet, the victories of Wagram, Austerlitz, etc. The *Galerie Neuve*, built in 1858, is adorned with a series of eight paintings by Natoire, completing the series of scenes from Don Quixote above described. The chapel is Doric and Ionic; the window represents, in stained glass, the Creator, Faith, and Hope. This palace is visible every day, from 12 to 4.

A spacious terrace behind the palace, adorned with statues, slopes down into the *Garden*, laid out in the English style. The *Forest* is seen from the terrace, and is reached by an arbour of iron frame-work, 4800 feet long and 14 feet in breadth. There is also a canal of about the same length. To the left the terrace ends in a fine avenue of lime trees, planted on part of the old ramparts of Compiègne dating from 1199. The forest of Compiègne contains 36,590 acres, 338 roads, forming a length of 220 leagues; 21 ponds, 318 bridges, and 11 fountains. All the finger-posts pointing to the town are painted red.

The *Town* of Compiègne is irregularly built, but it possesses, besides the palace, three remarkable edifices. The *Hôtel de Ville* is a Gothic structure of the end of the 14th century, and is not unworthy of a visit. The *Eglise St. Jacques* is remarkable for its tower and pure pointed style throughout.

There is some fine old stained glass, dating from 1540, in two of the chapels. St. Andrew's, an English Protestant church, outside the town, was inaugurated in 1868 ; Chaplain, the Rev. J. Thomson. Sunday services, 10.30 a.m. and 3 p.m.

Those who have taken the precaution of starting by an early train, may enjoy a delightful drive to

PIERREFONDS—for which place vehicles start from the Hotel de la Cloche. Place de l'Hotel de Ville. The excursion takes four hours, and is worth the trouble. Pierrefonds, 12 kilometres from Compiègne, is situated on the southern border of the forest, and is remarkable for a fine old castle of the 14th century, built by Louis d'Orleans, Count of Valois, brother to Charles VI., the same who was assassinated by the emissaries of the Duc de Bourgogne in 1407 (see p. 139). The castle sustained four sieges between the 15th and 17th centuries. Cardinal Richelieu afterwards caused it to be partly demolished. In 1798 the ruins were sold for 8,000fr. as national property ; in 1812 Napoleon I. bought them for 5,000fr., and they have belonged to the State ever since. Viollet-le-Duc restored, or rather rebuilt, the castle on the original plan, and Napoleon III. enriched it with a splendid collection of ancient armour, now transferred to Paris. The château is visible daily, Mondays excepted, from 12 to 4 p.m.

The village below has a sulphurous spring, discovered there in 1846, and a bathing establishment.

But Pierrefonds is not the only attraction of these parts. Following the road to *Attichy*, at about two kilometres from that castle, we arrive at a spot where every stroke of the pickaxe reveals the existence of some habitation of the Gallo-Roman period, and roofs of houses may be seen peering out of the soil. Here Roman wells are found, and innumerable relics of the Roman dominion in these regions, such as sculpture, pottery, weapons, etc. Passing through the hamlets of *Palesne* and *Morienval*, which latter stands on the site of a Roman villa, and of one built by Dagobert, while its Byzantine church might adorn a town, we arrive at *Orrouy*, where a guide may be had to show the Roman ruins of

Champlieu—(*Campi locus*), where we find a wall which forms part of the most complete amphitheatre now in existence. It has long been known in the neighbourhood as the *Fer-à-Cheval*. In the middle ages it was called *Les Tournelles*. Here Roman coins of Hadrian, Antoninus Pius, and Constantine, have been found. M. Marchal (de Lunéville) has published some of the architectural remains, busts, and other pieces of sculpture which still exist here. This spot was a Roman

camp. A temple to Apollo stands near the theatre. Part of the stairs of the peristyle are still visible, with the shafts of columns, the capitals and entablatures of which are strewn on the ground.

CORBEIL—8 leagues south of Paris, on the Seine; a town of 4,000 inhabitants, with extensive flour-mills and an immense corn-warehouse, having 365 windows. The church of St. Spire, rebuilt in 1437, contains the tomb of Jacques de Bourgoin, founder of the college of Corbeil (1661). The small church of St. Jean en l'Isle was built by the Templars in the 13th century. A branch of the Lyons railway runs here.

COURBEVOIE—a village lying beyond Neuilly, on a rising ground facing the Arc de Triomphe de l'Etoile, which was crowned with a redoubt during the siege of 1870. It was taken on the 2d April, 1871, by the Versailles troops, and became one of the chief centres of attack against the Commune. On the *Rond Point de Courbevoie* a monumental group to commemorate the Defence of Paris was erected in 1883. It is by Barrias, the eminent sculptor.

ENGHIEN-LES-BAINS.—A watering-place situated on the Northern railway, half an hour from Paris. Besides being a much frequented summer residence for the Parisian upper classes, the place is much resorted to by invalids for its celebrated sulphuretted springs, the curative properties of which have been known for the last century. The picturesque lakes are bordered with lawns and villas, among which is that of the Princess Mathilde at St. Gratien, and afford good fishing and boating; there is an elegant Casino, and horses, asses, and pony carriages are always ready for rides and drives in the neighbouring forest of Montmorency.

ERMENONVILLE—10 leagues north-east of Paris, is remarkable for its château, in a dependency of which Jean-Jacques Rousseau died. M. de Girardin, having learnt that the smallness of Rousseau's income had compelled him to quit Paris, invited him to Ermenonville, where he arrived on the 20th May, 1778, but died on the 2d July following, and was buried in an island in the great park, called *Ile des Peupliers*, where a monument was erected to his memory.

FONTAINEBLEAU.—Hotels: *de France et d'Angleterre; de la Ville de Lyon; de Londres*.—A handsome town of 9,700 inhabitants, two hours by rail from Paris, Lyons line. In the middle of the Place Centrale, to the left of the Grande Rue, there stands a bronze statue of General Damesme, who fell in the insurrection of June, 1848. But the chief attractions of Fontainebleau are its palace, which stands unrivalled for magnificence, and the picturesque forest on which it bor-

ders. The garden and park are public ; the palace is visible every day, from 11 till 4. To visit the scenery of the forest, vehicles are always in readiness, but the price must be bargained for beforehand.

HISTORY.—The forest of Fontainebleau was originally called the *Forêt de Bierre*, from the name of a Danish warrior, Bierra, surnamed *Côte de Fer*, who in 845 encamped his army here after having committed frightful ravages. Its present name seems to have been derived from a spring of water, where the town now exists, which was found so delicious by thirsty huntsmen as to obtain for it the appellation of *Fontaine Belle Eau*. A royal residence seems to have existed here from the time of King Robert the Devout, in the eleventh century. Philippe le Bel was born and died at Fontainebleau, and his tomb is in the small church of the adjoining hamlet of Avon. Louis IX., who called Fontainebleau his *chers déserts*, frequently hunted in the forest, founded an hospital, and erected the *Chapelle de la Sainte Trinité* here. The present château was commenced by Francis I., and became the favourite residence of that monarch and his immediate successors. Here, in 1539, Francis received Charles V. of Germany on his visit to France. In 1602 the Maréchal de Biron was arrested here, by order of Henry IV., on a charge of high treason, and afterwards beheaded in the Bastille. In 1650 the Marquis de Monaldeschi, the secretary and favourite of Queen Christine, was assassinated here by her orders. In 1685, Louis XIV. signed the revocation of the Edict of Nantes, and in the following year the great Condé died here, as did, in 1765, the Dauphin, the only son of Louis XV., father of Louis XVI., Louis XVIII., and Charles X. At the revolution Fontainebleau was stripped of all its valuable furniture, and fell into thorough decay. Under Napoleon, however, it was partially restored, and became once more the theatre of events. In 1808, Charles IV., king of Spain, dethroned by Bonaparte, was detained a prisoner here during 24 days. In 1809 the divorce between the Emperor and Josephine was pronounced here, and three years later Pope Pius VII. became an unwilling inmate of the palace for 18 months. Here Napoleon himself, in 1814, signed his abdication, and took leave of the imperial eagles. Nothing remarkable took place here during the Restoration, Louis XVIII. and his family having made few improvements in Fontainebleau. But in 1831, Louis Philippe commenced its complete restoration on a magnificent scale, and attention was paid to the restoration of everything to its original style. The latest events that have taken place at Fontainebleau are the marriage of the Duke of Orleans, the

reception of Queen Maria Christina of Spain, Lecomte's attempt to assassinate Louis Philippe in the forest, and the visits of the Grand Duke Constantine of Russia, and the King of Bavaria, in May, 1857.

THE PALACE.—The vast *Cour des Adieux*, formerly *Cour du Cheval Blanc*, from an equestrian statue in plaster once placed here, is separated from the adjoining Place de Solferino (lately Place de Ferrare) by an elegant railing, over the central gate of which we see two gilt eagles, the same which adorned it under Napoleon I. The Palace has four courts: viz., the *Cour de la Fontaine*, the fountain in which is surmounted by a fine statue of Ulysses, by Petitot; the *Cour Ovale*, or *du Donjon*, formerly containing the keep of the château; the *Cour des Princes*, so called from its apartments having been assigned to the Prince de Condé and the Duc de Bourbon; and that *des Cuisines*, or *de Henri IV.*, who added considerably to the works of his predecessors, and took much pleasure in adorning the château. The *Cour des Adieux* was designed by the architect Serlio and was once divided into four separate portions, for jousts and tournaments. The frontage of the château is composed of five pavilions, bearing the names of, 1, the *Pavillon des Aumôniers*, or *de l'Horloge*; 2, the *Pavillon des Ordres*; 3, the middle pavilion, called *des Peintures*, adorned with a bust of Francis I.; 4, the *Gros Pavillon*; 5, the *Pavillon des Armes* or *des Poêles*, from German stoves erected there in the time of Francis I. In the centre is a double flight of steps known as the *Escalier du fer à cheval* (so called from being in the form of a horse-shoe), constructed by Lemercier in the time of Louis XIII., and a few feet in advance of the bottom of these steps is the spot on which the Emperor Napoleon bade adieu to his soldiers on the 20th of April, 1814; and where, eleven months after, he reviewed the troops he was about to lead to Paris. The other two sides of the court are formed by an old wing of the time of Francis I., and a new one, of a different design, erected by Louis XV. on the site of the splendid *Galerie d'Ulysse*, thus destroying some of the best frescoes of Primaticcio.

Interior —The order in which the visitor is led through the different apartments is seldom the same, but whether he enter them from the Horse-shoe staircase, or from a door below, he will arrive at a vestibule, with six doors, beautifully carved, respectively giving access—1, to the upper gallery of the *Chapelle de la Trinité*; 2, the staircase descending into it; 3, the *Galerie des Fresques*, or *des Assiettes*; 4, the rooms formerly occupied by the Duchess of Orleans; 5, to the Horse-

shoe staircase, and 6, to the *Galerie de François I.* The *Chapelle de la Trinité* was constructed by Francis I., on the site of one erected by St. Louis; a fragment of the latter, a Doric arch at the bottom of the nave, still remains. The arched ceiling, painted by Fréminet, represents Noah entering the Ark, the Fall of the Angels, the Adoration of God, the Announcement of the Messiah, and the Holy Fathers receiving this announcement. The altar, of the time of Louis XIII., is by Bordoni; the altar-piece, the Descent from the Cross, was painted by Jean Dubois; the four bronze angels, and the statues of Charlemagne and St. Louis, are by Germain Pilon. The marriages of Louis XV. and of the late Duke of Orleans, as also the baptism of Napoleon III., were celebrated here.—The *Galerie des Fresques* is remarkable for its panels, with paintings of Fame, Victory, Juno, Ceres, Flora, etc., by Ambroise Dubois. The wainscoting below is decorated with 128 beautiful plates of Sèvres porcelain, representing the principal residences of the French monarchs, and objects relating to the history of Fontainebleau. Returning to the vestibule, we enter the *Galerie de François I.*, a magnificent hall, 60 metres in length, overlooking the Cour de la Fontaine, with a ceiling divided into massive compartments beautifully gilt, and a maze of scroll-work, caryatides, and arabesques in haut-relief on the walls; encompassing frescoes by Rosso and Primaticcio. On the panels of the wainscoting are various devices, the letter "F," and the Salamander, the emblem chosen by Francis I.

The *Appartements des Reines Mères* are so called from having been formerly assigned to the Queens Dowager. They were inhabited by Pius VII. in 1812, and afterwards by the Duchess of Orleans. They are all remarkable for splendid specimens of Gobelins tapestry, and the two first contain Siamese curiosities, brought over in 1861 by an embassy from that country. In the first, a press contains several well-wrought bowls and other metal utensils, girdles, and weapons set with jewels, etc. Near this press we see a palanquin with spangled curtains, and a beautiful throne or state-chair on poles, to be carried like a palanquin. To this belongs a rich portable canopy or parasol, set, like the chair, with precious stones. In the second room, which was the Pope's *Salon de Réception*, there are a saddle and bridle, also studded with jewels, and various fancy spears and other weapons of beautiful workmanship, and, lastly, several banners of a very unusual form, being composed of pieces of stuff arranged in circles one above the other, and all richly embroidered. Next follows the *Chambre à coucher d'Anne*

d'Autriche, which was used as an oratory by Pius VII. It was here Napoleon I. attempted to wring from him his consent to the Concordat, by which he renounced temporal power. Charles V. of Germany slept in it in 1539, while on a visit to Francis I. The ceiling of this chamber is gorgeously carved and gilt. Over the doors are portraits of Anne and Maria Theresa of Austria. The next rooms are a *Cabinet de Toilette*, with a portrait of Pius VII., who used this room for a study; then another toilet-room, and after this, his bedroom. In the next room is a press, beautifully carved by Jean Goujon. The last, the *Anti-chambre*, is filled with portraits of Charles VI., Louis IX., Henry IV., and Louis XIV., by Horonnois; and other paintings by Poussin, Mignard, Breughel, &c.

Returning once more to the first vestibule, the landing place of a private staircase leads to the private apartments of Napoleon I., which were also inhabited by Louis Philippe, and Napoleon III. Like the preceding ones, they are all rich in Gobelins tapestry. In the *Antichambre* is a fine portrait of Madame de Montespan; the paintings over the doors are by Boucher. The *Cabinet du Secrétaire* and the *Salle des bains*, a small room completely covered with mirrors adorned with arabesques, brought hither from Versailles, lead to the *Cabinet Particulier*, where the Emperor signed his abdication, April 5th, 1814. Here is the little table on which it was written, small pieces having been chipped off by the vulgarly curious. The *Cabinet de travail* contains the Emperor's writing desk, the ceiling, by Regnault, represents Law and Force. The *Chambre à coucher* contains the same furniture used by the Emperor; the paintings are by Sauvage. Next comes the *Salle du Conseil*; its splendid ceiling and the panels of the walls are painted by Boucher. The *Salle du Trône* comes next, richly decorated, with a portrait of Louis XIII. by Philippe de Champagne. Opposite stands the throne. This room was begun by Charles IX. Adjoining this is a *Boudoir*, successively occupied by Marie Antoinette and the Empress Eugénie. The window-fastenings, beautifully adorned with wreaths of wrought iron, were made by Louis XVI., who is known to have been an adept in the mechanical arts. In the centre of the flooring is the cypher of the unfortunate Marie Antoinette. Next is the late Empress's Bedchamber; the curtains and furniture were a present of the City of Lyons to Queen Marie Antoinette; it was successively occupied by Marie Louise, and Marie Amélie, late Queen of the French. The following room was the *Salon de Réception de l'Impératrice*, with a fine table of Sèvres porcelain, with the four Seasons, painted by Georget. The panels are by Sauvage,

and the ceiling by Barthélémy and Vincent. From the *Salon des Dames d'Honneur*, seven steps lead up to the *Galerie de Diane*, nearly 100 metres in length, of Doric architecture; it was partially repaired by Napoleon, and completed by Louis XVIII. The ceiling is painted by Blondel and Abel de Pujol with scenes from the mythology of Diana and Apollo. In the panels are 25 paintings of historical interest, by various artists. A recess at the further end, called the *Salon de Diane*, contains a beautiful vase of Sèvres porcelain, with bas-reliefs, illustrative of the Arts and Sciences. This room has now become the *Library* of the Palace; the old one was situated in what was once called the *Chapelle Haute*. Near one of the windows of the gallery we see the coat of mail worn by the unfortunate Monaldeschi when killed by order of Queen Christina of Sweden, on the 10th of November, 1657. In the centre of the gallery there is a picture of Henry IV. on horseback.

On leaving this gallery, the visitor passes to the landing place of the *Escalier de l'Impératrice*, with paintings relating to the chase; the larger one, representing Louis XV. and his suite hunting, is by Parrocel, the other by Oudry and Desportes. This staircase leads to the *Appartements Particuliers*, consisting of seven rooms on the ground-floor, which were inhabited by the Prince Imperial and his attendants. The furniture is simple, but elegant. Returning to the landing-place, we now enter the *Appartements de Réception*, the first of which is the *Antichambre de la Reine*, ornamented with tapestries, the subjects taken from Don Quixote; next is the *Salon des Tapisseries*, remarkable for its ceiling and hangings of old Flanders tapestry. The *Salon de François I.* succeeds, with its fine old chimney-piece, and its new Gobelins tapestry, representing events in French history, after designs of Rouget. Over the chimney-piece is a medallion, representing Mars and Venus, painted by Primaticcio. Here also we see a small mirror, presented to Louis XIII. by the Republic of Venice. The *Salon de Louis XIII.* looks upon the *Cour Ovale*. This apartment contains the portrait of Louis XIII., who was born in it; it is also adorned with paintings by Ambroise Dubois on the ceiling and panels, with subjects borrowed from the Greek romance of Theagenes and Chariclea. The oldest part of the château is the *Salon St. Louis*, once inhabited by him, but much altered, indeed nearly reconstructed at different epochs, between the reigns of Francis I. and Louis Philippe. It contains a high-relief in white marble of Henry IV. on horseback, by Jacquet, an artist contemporary with that great King, whose adventurous life is depicted around

the chamber. Passing through the old *Salle des Officiers de Service*, where there are portraits of Henry IV. and Louis XVI. in Gobelins tapestry, we arrive at the *Salle des Gardes*, constructed under Louis XIII. It contains cyphers, in panels, of the kings and queens of France, from Francis I. downwards, and a fine white marble mantel-piece, flanked by two statues of Strength and Peace, by Francarville, and on it a bust of Henry IV. Next is the *Petit Salon Louis XV.*, with a *Diane Chasseresse*, by Primaticcio, but this is not shown to strangers. Returning by the *Salle des Gardes*, and passing through a small pavilion, we arrive at the *Escalier d'Honneur*. This staircase is remarkable for its elegant scroll-work, caryatides, wreaths in stucco, and frescoes by Rosso. This leads to the most imposing room of the whole château; it is the *Galerie de Henri II.*, or *Salle de Bal*, constructed by that king to please his mistress, Diana of Poitiers. The soffits of the arches, as well as the spandrils of its ten windows, were painted by Primaticcio and Niccolo. The subjects relate to Ceres, Vulcan, Apollo, Philemon and Baucis, &c. It is 90 feet by 30, and fitted up with the most luxurious splendour; the civil marriage of the Duke of Orleans was celebrated here in 1837. The highly ornamented chimney-piece was the work of the sculptor Rondelet.

A side passage, communicating with this ball-room near the principal entrance, gives access to the *Appartements de Madame de Maintenon*. They consist of four rooms, in one of which Louis XIV. accepted the offer of the Spanish crown for his grandson from the Spanish Deputies in 1700. Here also he signed the revocation of the Edict of Nantes. The furniture is of the time.

Crossing the *Salle de Henri II.*, a staircase descends to the ground-floor. The first place of note is the *Chapelle de St. Saturnin*, originally built by Louis VII., and consecrated by Thomas à Becket, in 1169, during his absence from England on account of his contest with Henry II. It was restored and ornamented by Francis I., again by Louis XIII., and finally by Louis Philippe, whose talented daughter, the late Princess Mary, designed the subjects for the stained glass. It is further remarkable as containing the altar at which Pope Pius VII. said mass in the château during the eighteen months of his detention, 1812-14. The vast saloon next this chapel is the *Galerie des Colonnes*, corresponding in dimensions with the *Galerie de Henri II.* above. It served as the waiting-room on levee days; at other times as the private royal dining-room. Here the Duchess of Orleans was married in 1837, according to the

rites of the Protestant church. The Duchess of Kent dined here with Louis Philippe in 1842.

Here we leave the palace by the *Porte Dorée*, facing the Avenue Maintenon and leading to the *Cour Ovale*; it was built by Francis I. in 1528, and adorned with 8 frescoes by Niccolo, designed by Primaticcio, restored by Picot in 1835, viz., Hercules and Omphale, a Titan and Aurora, the Argonauts, Paris wounded, Diana and Endymion, and the Titans cast down from Heaven. By this passage Charles V. made his entry into the château in 1539; and through it fled the Duchess d'Etampes, on the death of Francis I., to avoid the vengeful wrath of Diana of Poitiers. The visitor should here ask to see the *Vestibule de St. Louis*, which is preceded by an antechamber adorned with old wood-carvings taken from the *Galerie de Henri II.* This apartment, in the oldest part of the château, was restored and decorated by Louis Philippe. It contains statues of St. Louis, Philip Augustus, Francis I., and Henry IV., all of whom built or adorned portions of the château. Here the visitor will remark the *Escalier St. Louis*, a winding staircase beautifully designed and carved.

The *Porte Dorée* is one of the entrances to the *Cour Ovale*, it has a colonnade all round, closing with a remnant of a pavilion and turret, said to have been inhabited by St. Louis. This court communicates with the *Cour de Henri IV.* by the *Porte Dauphine*, a gate of curious design, surmounted by a square gilt cupola, adorned with figures of Fame. Under this cupola Louis XIII. was christened. The

Salle du Spectacle is in the *Aile Neuve*. The stage is small, and the house has two galleries, the lower one reserved for the court, the upper for visitors; the pit is for the officers of the household. A fee is given to the guide.

THE PARK AND GARDENS.—The *Jardin Anglais*, or *Pittoresque*, extends along the front of the château, from the *Aile Neuve*, or *de Louis XV.* From the varieties of surface presented by the ground, the sinuosities of the river, and other advantages, the hand of art, even while hiding itself, has contrived to make a wild little paradise of this beautiful spot. The *Parterre*, laid out by Le Nôtre, is in the old-fashioned style of gardening, and has a square piece of water. Another garden, the *Jardin particulier*, faces the Court apartments. *L'Etang*, or great pond, facing the *Cour de la Fontaine*, is a fine piece of water, of triangular shape, about 1,000 feet long on two of its sides, and 700 feet on the other; it is entirely lined with sandstone, and contains a vast number of enormous carps, many of them of great age. A diversion peculiar to the place consists in throwing very hard

rolls (sold by poor women on the spot) into the pond, and watching the eager attacks of the carp upon them. In the middle is a handsome octagonal pavilion, commonly called the *Cabinet du Roi*, originally constructed there by Francis I. The park, east of the garden, is large and beautiful; it is traversed in its whole extent by a magnificent canal, 4,000 feet long and 130 broad, which is fed by springs and the waste water from the basins in the garden. North of this, and skirting the Park, we find the *Treille du Roi*, a fine row of vines covering a wall nearly a mile long, and bearing grapes of a superior quality, called *chasselas de Fontainebleau*. The village of Thomery, four miles east of Fontainebleau, is renowned for them; their sale amounts in all to a million of kilos per annum; the better sorts were introduced here by Francis I. This village is worthy of a visit, both for the vineyards in the season, and its curious old church built in 854. The only buildings in the park are the house of the chief gardener, and the stables, formerly the *Heronnières*, from the falcons kept there for flying at the heron, &c.

The FOREST of Fontainebleau is sixty-three miles in circuit, and contains 42,000 acres. Perhaps no forest presents such a variety of picturesque views; rocks, ravines, valleys, plains,—all are found here; the woods abound in every variety of tree; the meadows, lawns, and cliffs, present every species of plant and flower. The finest point of view in the whole forest is from the *Fort de l'Empereur*, a belvedere, about a mile from the town, from which an extent of nearly forty miles is discovered in almost every direction. By the aid of good telescopes, always to be found on the spot in fair weather, the Pantheon of Paris is distinctly visible from it. After this, the best views are to be had from the sites called *platières*, to be met with at intervals; but the localities best worth a visit are perhaps the following, in the order usually taken by the guides;—1, *Mont Ussy*, and the *Nid de l'Aigle*; 2, the valley of *La Solle*, and *Rocher des Deux Sœurs*, hard by which is the curious *Rock of St. Germain*, where the stones are nearly all crystallized; 3, *la Gorge et Vallon d'Apremont*, containing some of the most picturesque scenery in the forest, some very fine old trees, and the *Caverne des Brigands*, dug out about a century ago by a robber named Thissier and his band, who were the terror of the environs; 4, the *Hermitage of Franchard*, about 4 miles west of Fontainebleau, buried midst rocks and sands, in a spot having the aspect of a desert, although once the site of a famous and flourishing monastery founded by Philippe Auguste. Here is the celebrated dripping rock, *la Roche qui pleure*, which the vulgar once thought

yielded water of sovereign virtue in the cure of diseases. Pilgrimages were made to it, but its superstitious associations have long since vanished; the monastery was suppressed by Louis XIV., on account of the monks having from time to time been murdered by bands of robbers, and the place is now resorted to annually by the inhabitants of Fontainebleau and surrounding country, for the very secular purpose of holding a fair on Whit-Tuesday. 5. *La Croix du Grand Veneur*, marked by an obelisk at the point where four roads meet, receives its name from the legend of the spectral black huntsman, who was supposed to haunt the forest; it is said he appeared to Henri IV. shortly before his assassination. There are also the splendid *Promenade de la Reine*, the *Rocher d'Avon*, near the route de Fontainebleau, the *Gorge aux Loups*, the *Long Rocher*, overlooking the village of Montigny, and the *Mare aux Evées*, a picturesque spot on the Melun road. Those whose time is extremely limited, may still enjoy a charming two hours' walk or drive, by following what is called the *Promenade du Chemin de Fer*, extending from the Barrière de Melun to the railway station, and comprising the *Mont Calvaire* (which offers a beautiful view of Fontainebleau and the forest), the *Rocher des Marsouins*, the *Puits des Ecureuils*, the *Roche de Léviathan* and *du Diable*, the *Grotte de Georgine*, and part of the *Promenade de la Reine*.

Races take place at Fontainebleau in June and September. The course is picturesquely situated in the *Vallée de la Solle*, a vast amphitheatre surrounded by the Rocher St. Germain and the thickly-wooded heights of Cassepot, Chauvet, and La Solle.

ISSY.—This village, situated beyond Vaugirard, is remarkable for two important charitable establishments: the *Hospice des Ménages* (see p. 59) and the *Hospice Devillas*. The fort, situated on the hill beyond, was nearly ruined by the fire of the Prussian batteries of Châtillon (see p. 247), Clamart, and Meudon. It was given up to the Commune, March 20th, 1871, and underwent a second ordeal, until it was taken on the 9th of May following by the Versailles troops. It is now razed to the ground.

IVRY-SUR-SEINE—a village beyond the fortifications (southern bank), remarkable for its fort, which had a large share in the defence of Paris (1870). Occupied by the Commune, March 20th, 1871, it was retaken by the Versailles forces on the 25th of May following.

MAINTENON—a small town near the Chartres railway line, remarkable for an old and picturesque castle, the seat of the Duc de Noailles, who has lately done much to beautify

it. It was bought in 1674 by Madame de Maintenon, and was often visited by Louis XIV. Racine, at her request, wrote his two tragedies of *Esther* and *Athalie* here, and one of the avenues of the park still bears his name. Charles X. passed the night after his abdication here, on his way from Rambouillet (see p. 263) to the coast. The park, laid out by Jean Cottureau and Le Nôtre, is magnificent. It contains the ruins of an aqueduct commenced by Louis XIV., in order to carry the waters of the Eure to the gardens of Versailles, but never completed.

MAISONS-LAFFITTE—4 leagues from Paris, on the Rouen railroad, situated on the Seine, with picturesque views. Before 1789, the château, a chef d'œuvre of Mansard, belonged to the Comte d'Artois. Voltaire wrote his "*Zaire*" here.

MALMAISON—3 leagues west of Paris, near the Paris and St. Germain railroad, was the favourite residence of Napoleon and the Empress Josephine. The latter died here on the 29th of May, 1814, and was buried in the small and ancient church of Rueil (see p. 264). A small pavilion to the left, almost surrounded by lime trees, was the private cabinet of the first Emperor, where he meditated and planned some of his greatest campaigns. It was the scene of several partial engagements during the siege of 1870. The estate is now sold in lots.

MARLY—4 leagues west of Paris, was celebrated for its château and gardens, erected by Louis XIV., and destroyed during the revolution of 1789. The small village on the banks of the Seine, called *Port de Marly*, possessed a curious engine, invented by a carpenter, by which water was raised by means of two rows of pipes, up to the brow of the hill overlooking the place, to the aqueduct at the top, 300 feet above the Seine. A model of this engine may be seen at the *Conservatoire des Arts et Métiers*. This engine is now superseded by a powerful modern one, worthy of a visit. The aqueduct, 70 feet high, carries the water raised to Versailles and other places. The view from it is very fine. The pavilion on the brow of the hill, called Maisons, was built for the celebrated Mme. Dubarry.

MEUDON—Versailles railway (left bank), was remarkable before the siege of 1870 for the château and park, situated on an eminence overlooking the village, and commanding an extensive and beautiful prospect. The Prussians having set up some of their batteries here, the palace was destroyed by French shells towards the end of October, 1870. The Forest of Meudon, which extends to Versailles, is a favourite holiday resort of the Parisians.

MONT VALÉRIEN (also called *Mont Calvaire*).—This hill,

a conical solitary mount, on the Versailles line (right bank), is 558 French feet above the Seine. It derives its latter name from a chapel consecrated there in 1633. But many centuries before it was a favourite place of worship, frequented by the Druids and other pagan priests, and the first Christians of France. From that time it was respected as a place of religious devotion; several hermits inhabited its caverns, and pilgrimages used to be made to it. At the revolution of 1789 the custom ceased; but at the Restoration pilgrimages again came into vogue, and a fraternity of Trappists settled there. At the revolution of 1830, the hill and its dependencies were finally withdrawn from the influence of the church, and the summit is now crowned by one of the strongest forts connected with the defences of Paris: it cost 4,500,000 fr. It was the chief protection of the capital on this side during the siege of 1870, and played a conspicuous part in quelling the Communist insurrection of March 18th—May 29th, 1871. In a cemetery on the east of it Mme. de Genlis was buried.

MONTRouGE—The fort of this name bore a great part in the siege of 1870. Occupied by the Commune March 20th, 1871, it was not retaken by the troops until the 25th of May following.

MONTMORENCY—a small town, 4 leagues north of Paris, on the Northern Railroad, delightfully situated on a hill, opposite Enghien (see p. 251), and commanding a fine view of the picturesque valley of Montmorency. The house called the *Ermitage* was inhabited by J.-J. Rousseau from 1756 to 1758. Here he composed his *Nouvelle Héloïse*. This house afterwards became the property of the composer Grétry, who died there in 1813. The church is a beautiful building of the 15th century. The forest of Montmorency is extensive and highly picturesque. The country round is celebrated for its cherries.

NANTERRE. — A village, on the St. Germain railway, 2 leagues west of Paris, was the birth-place of Ste.-Geneviève, patron saint of Paris, in the 5th century. A pilgrimage in honour of that saint is held here every year, and the *fête de la Rosière*, at which the most virtuous young woman of the village is crowned by the mayor with a wreath of roses, is annually celebrated on Whit-Sunday.

NEUILLY.—Half a league outside the Arc de l'Étoile. The chief ornament of Neuilly, up to the revolution of February, 1848, was the favourite summer residence of Louis Philippe. On the 25th February, 1848, the mob broke into the palace, and committed acts of wanton devastation. The grounds of Neuilly have since been sold in lots. It suffered severely

during the siege of Paris by the Versailles troops from April 2d to May 21st, 1871.

POISSY—an hour from Paris by the Rouen railway, beyond the forest of St. Germain, on the Seine, is a very ancient town, where the kings of France had a palace at a remote period. St. Louis (Louis IX.), who was born here, built the bridge, and established a cattle-market, now suppressed (see p. 224). Poissy is famous for the conferences held between the Catholic and Protestant doctors in 1561.

PRÉ ST. GERVAIS—outside the fortifications, near Belleville, frequented by the working classes on holidays.

RAINCY (Le)—half an hour by rail on the Strasburg line, a château once belonging to the Orleans family, with a park, now sold in lots. It was from this and the adjoining heights the Prussians began their bombardment, Dec. 27th, 1870.

RAMBOUILLET is a small town in the Seine-et-Oise, an hour's rail from Paris, on the Brest railway (Versailles, left bank). Its Gothic church is remarkable for being of the 11th century. But the chief attraction lies in the château and park, formerly belonging to the Counts of Toulouse. Francis I. died here, and the chamber is still shown where he was wont to hold his levees. Adjoining are rooms once inhabited by Diane de Poitiers. Catherine de Medicis and Charles IX. took refuge in the château during the battle of Dreux. It was also inhabited by Rabelais, Tallemant des Réaux, and Voiture. Madame de Maintenon lived here with Louis XIV., who held his court in this château for several years. It was neglected by Louis XV., but Louis XVI. and Marie Antoinette often chose it for their residence. Napoleon slept here for the last time previous to his taking refuge at Rochefort. Charles X. visited it frequently for hunting; it was here he signed his abdication, Aug. 2d, 1830. It was then invaded by the Parisians, and the people returned to the capital in the carriages of the court. The palace is now let to the Duc de la Trémoille, and is not visible to the public except by courtesy.

The Park and Gardens are, however, accessible. They contain some splendid avenues, one of which is remarkable for a curious kind of tree, the *taxodium* (or cypress) of Louisiana. Some of its seeds having been brought over in Louis XIII.'s time and carelessly thrown on a heap of rubbish, germinated, and at length attracted the attention of the gardeners by the curious shape of the leaves. They were then taken care of, and have now risen to an enormous size, averaging 120 feet. The gardens adjoining the palace were laid out by Lenôtre.

On leaving the château, a road leads to the *Laiterie de la Reine*, a Doric pavilion built by Marie Antoinette, and situated

about half a mile from the palace. Louis XVI. and Marie Antoinette used to breakfast here in the summer season. Napoleon I. also used to visit this place very frequently. The stranger should next visit *Les Coquillages*, a small rustic lodge a short way off in the park, all decorated with shells tastefully arranged. Close to this spot, under some trees, is a large stone on which Napoleon I. was often seen to spread out his plans and maps when projecting a campaign. The forest adjoining covers upwards of 30,000 acres of ground, and measures 50 leagues in perimeter.

The Farm.—A few minutes' walk along the road to the right of the *Laiterie* leads to what was the Emperor's farm, graced with the following motto over the gate from Virgil's *Eclogues*:

"Curat oves, ovumque magistros."

and comprising about 1,200 acres. Opposite are the *Bergeries*, or sheep farm, founded in 1785 by Louis XVI. on the recommendation of M. d'Angevilliers.

ROMAINVILLE—a village overlooked by the fort of that name, two miles from Paris, and affording one of the finest views in the environs. The wood is much frequented.

ROSNY—a village on the Mulhouse railway (Strasburg line), east of Paris. It is only remarkable for the fort which bears its name, and which, in conjunction with those of *Noisy* and *Nogent*, between which it lies, received the first fire of the bombardment opened by the Prussians on the 27th of December, 1870. In front of it lies the plateau of *Avron*, which played an important part in the pitched battle of Champigny (see p. 246). It was occupied by the French with heavy artillery November 30th, and held by them until the 29th of the following month, when they were shelled out of it. The plateau rests on an immense grotto, an old quarry, which proved an excellent shelter for the troops.

RUEIL.—This town is situated at the distance of three leagues and a half from Paris, and about half a mile from the St. Germain railroad. It possesses a church, remarkable both for its Norman architecture and the monuments it contains. The chief objects of interest are the monuments to the Empress Josephine and Queen Hortense, occupying the lateral chapels of the choir.

SAINT CLOUD.—This small town, situated on the Seine, 2 leagues west of Paris, was so called from St. Clodoald, grandson of Clovis, who, having escaped when his brothers were murdered by their uncle Clotaire, concealed himself here in a wood, and lived as a hermit. It was burnt by the English in 1358, and again by the party of the Armagnacs in 1411. It was at St. Cloud that Henry III. was assassinated by Jacques

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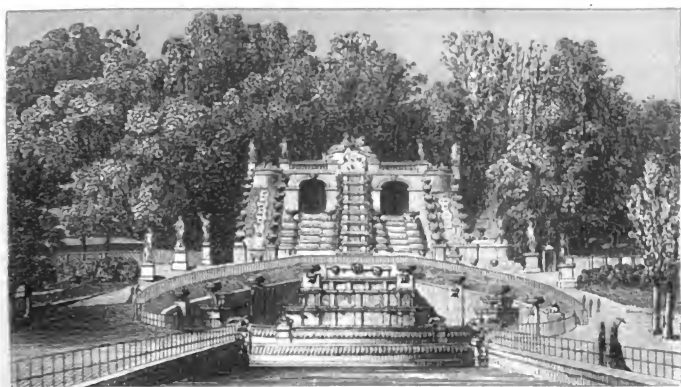
THE CASCADE, PARC DE ST CLOUD



SEVRES PORCELAIN MANUFACTORY



PALACE OF ST GERMAIN



THE CASCADE, PARC DE ST CLOUD



SEVRES PORCELAIN MANUFACTORY



PALACE OF ST GERMAIN

Clement, in 1589; Henrietta, the consort of Charles I., of England, died here in 1670; and here the *coup d'état* of the 18th Brumaire (10th November, 1799), which placed Bonaparte at the head of the government of France, was effected. In 1815 the capitulation of Paris was signed at the palace; and here also, in 1830, Charles X. signed the famous decrees which caused the revolution of July. The town lies on the slope of a hill, and is, in summer, a place of daily increasing resort. It was utterly destroyed during the siege of 1870, together with its splendid palace, the favourite summer abode of the Sovereigns who had reigned in France since the beginning of this century. After several days' severe shelling from the Mont Valérien in order to dislodge the Prussians, a fire at length broke out in the palace on the 13th of October, and consumed it. The town, half reduced to ruins by the French artillery, was set fire to by the Prussians. There is a Wesleyan Church at 58, Route Nationale.

All the ground adjoining St. Cloud possesses historical interest in connexion with the great siege of 1870. On the brow of the hill overlooking the town, lies the Park of Montretout, where the Prussians had erected a formidable redoubt, threatening the Point du Jour, as that part of Paris is called which comprises Auteuil and Passy. The Mont Valérien fortunately neutralized the redoubt of Montretout, which was more than once attacked and taken by the French, especially on the last great field-day of the 19th of January, 1871, when the Château of Buzenval, situated a little further west on the slope of the hill, was also taken. The battle, though bloody and honourable, was a hopeless one, Paris being already at that date on the verge of famine. A monument, erected at Buzenval in 1875, commemorates the battle.

The Prussians were strongly established at Garches behind Montretout; they had a large park of artillery at La Celle St. Cloud, and their lines extended as far as St. Germain inclusive.

The GRAND PARC extends from the Seine and the road from Sèvres to St. Cloud, to the back of the hill, and is about four leagues in circumference. It is beautifully diversified, presenting varieties of wood, water, level sward, and picturesque acclivities. Several points on the higher parts of the grounds command admirable glimpses of the surrounding scenery. The cascade of St. Cloud is the joint work of Lepautre and Mansard. The *grand jet d'eau* rises with immense force to the height of 140 feet from the centre of a basin, and throws up 5,000 gallons per minute. The waters generally play every second Sunday in summer (1). One of the finest spots in the park is

(1) The day is announced beforehand in *Galignani's Messenger*.

that on which stood the *Lantern of Demosthenes*. From this point a splendid view is obtained of Paris and its environs.

A stone bridge connects St. Cloud with the opposite bank, and the town of Boulogne, which gives its name to the well-known wood (see p. 240).

The FÊTE of St. Cloud begins every year on the 7th of September, and lasts three weeks. It is held in the park, and is well worth visiting. There is also a spring fête held in May.

Near St. Cloud is *La Marche*, a village celebrated for its steeplechase course (see p. 239).

ST. CYR—a village six leagues south-west of Paris, is famous for the *Maison de St. Cyr*, founded by Louis XIV. in 1686, at the solicitation of Mme. de Maintenon, for the education of 250 young noble ladies. In 1793, this institution was converted into a military hospital, and in 1806 Napoleon ordered the military school of Fontainebleau to be transferred to St. Cyr, where it has since remained, under the title of *Ecole spéciale militaire de St. Cyr*.

ST. DENIS—a town five miles north of Paris, on the Northern railway, and containing about 9,000 inhabitants.

History.—This town owes its celebrity to its ancient Benedictine Abbey, and to the circumstance of the kings of France having chosen the abbey-church for their place of burial. A chapel was founded here in honour of St. Denis about 250, in which Dagobert, son of Chilperic, was buried in 580, being the first prince known to have been interred within its walls. Dagobert I. founded the abbey of St. Denis in 613; and Pepin, father of Charlemagne, commenced a new church, which was finished by his son, and consecrated in 775. Of this edifice nothing now remains except the foundations of the crypt. Suger, abbot of the monastery during the reign of Louis VII., demolished the church, and built a more majestic one in 1144, of which the porch and two towers remain; the rest of the building was reconstructed by St. Louis and his successor, between 1250 and 1281. In 1373, Charles V. built the first chapel on the right of the entrance, and now forming part of the *Chœur d'Hiver* (see p. 268), as a place of sepulture for himself and his family. The kings and princes of France were interred in this Abbey until 1789; the church and vault of the Bourbons were likewise chosen by Napoleon I. as a place of sepulture for the princes of his own dynasty. The *oriflamme*, in ancient times the sacred banner of France, was kept at this abbey; and no church in the kingdom was so rich in relics and sacred ornaments. All these were dispersed at the revolution of 1789, and four years later one of the worst acts of desecration took

place ever recorded in history. On the motion of Barrère, the National Convention, on the 31st of July, 1793, decreed that the tombs of the *ci-devant* kings at the Church of St. Denis, and elsewhere, should be demolished, and on the 12th of October the work of destruction commenced. The first tomb opened was that of Turenne, whose body was found in such perfect preservation that it was exhibited for the space of eight months in the sacristy. At the suggestion of Prof. Desfontaines, this tomb was afterwards removed to the Jardin des Plantes, and thence to the *Musée des Monuments Français*. On the 23rd of November, 1799, it was, by order of the Consuls, removed to the Invalides, then called the *Temple de Mars*. The first body extracted from the vault of the Bourbons was that of Henry IV. It was exhibited for two days, during which casts were taken of the face (see p. 200). On the same day (the 14th of October) the remains of Louis XIII. and Louis XIV., of Marie de Médicis, Anne of Austria, Marie Thérèse, and Louis the Dauphin, son of Louis XIV., were disinterred. The body of Louis XIII. was in good preservation; that of Louis XIV. was of the deepest black, and that of the Dauphin was in a state of liquid putrefaction. In the coffins of Charles V. and his queen, Jeanne de Bourbon, several articles of value were found in perfect preservation. The coffins of Charles VI. and Isabella of Bavaria, his consort, contained nothing but dry bones. In that of Henry II. two hearts were found, but no inscriptions whereby to identify them. The body of Louis X., le Hutin, lay in a stone coffin lined with lead; beside it lay a brass crown covered with rust, and part of a sceptre. The tomb of Dagobert was opened by torchlight. The bodies of this king and his queen Nanthilde lay together, enveloped in silk, in a wooden box lined with lead, and divided into two parts, with the inscriptions—“*Hic jacet corpus Dagoberti* ;” “*Hic jacet corpus Nanthildis*.” The king's head was severed from the body; the head of the queen was missing. All the bodies were conveyed to the Cimetière de Valois, opposite the northern porch, and thrown into two trenches dug for the purpose, and the lead of the coffins was used up for bullets. It was also seriously proposed to demolish the whole abbey, and this idea was very near being adopted. The lead, however, was torn from the roof for bullets, and the structure left exposed to all the inclemency of the weather until 1797, when it was again proposed to pull it down and form a market-place on its site. It was saved at the intercession of M. Petit-Radel, architect for the public edifices, but it is only since the Consulate that the work of restoration has been in progress with little interrup-

tion. Many of the monuments had fortunately been saved by being sent to the *Musée des Monuments Français*.

Exterior.—The façade of this church, although at present mutilated by the demolition of one of its towers, and much damaged by Prussian shells, is extremely imposing. The southern tower, which still remains, is square, and flanked at its corners with four turrets, crowned with a Gothic balustrade running all round its steep quadrangular roof. Its total height is 190 feet (1). Curious devices in haut-relief, representing the labours peculiar to each month, adorn the jambs of the entrance. The bas-relief in the tympan is a rude illustration of the surrender of Calais to the English in 1347, under Edward III.

Interior.—This magnificent and costly edifice is cruciform, and consists of a nave and two aisles, with lateral chapels. Its total length is 355 feet, breadth 121 feet, and height of vaulting 85 feet. In the aisle to the right on entering we find the *Chœur d'Hiver*, a kind of church by itself, lit by five windows decorated with stained glass. Over the high altar is the martyrdom of St. Denis, painted by Kraymer, a pupil of Rubens. The panel of the altar is adorned with painted and gilt haut-reliefs in compartments, representing scenes from the life of Jesus Christ. Some old engravings of saints and abbots on stone are encased in the walls and between the windows. In the other aisle there are five chapels painted in the Byzantine style with scriptural subjects. In the walls of the first are several old bas-reliefs. The stained glass in the window represents the scenes of the Passion. In the second chapel old bas-reliefs are encased in the walls. In the 3d, is the statue of St. Jerome over the altar. In the window is the history of St. Barbara in stained glass, dating from 1541, in 10 compartments. In the 4th, the window is enriched with stained glass, representing the four Evangelists. On a stone slab, encased in the wall, is engraved the plan of the abbey. To see the choir, the visitor must apply to the porter in the right aisle, for a guide. He will remark the magnificent circular windows that adorn the transept, and then see, in the northern transept, the two magnificent monuments of Louis XII. and Anne of Brittany, and Henry II. and Catherine de Médicis. The former was executed in white marble by Paolo Poncio. The effigies of Louis XII. and his queen are represented on a rectangular cenotaph surrounded by 12 arches supported by beautiful composite pilasters adorned with arabesques, beneath

(1) It may be ascended for a small fee. From the top a splendid panorama, of more than a hundred miles in circuit, will be enjoyed.

which are placed statues of the 12 apostles. The whole rests upon a pedestal enriched with bas-reliefs representing the wars of the French in Italy; the triumphant entry of Louis XII. into Genoa, the battle of Ravenna, and the battle of Agnadel. Above the cornice are kneeling statues in white marble of Louis and Anne. In the wall opposite to this is an ancient alto-relievo, representing the death of the Virgin, with the Apostles. The monument of Henry II. was executed by Germain Pilon, after designs by Primaticcio. It is 14 feet in height by 10 in breadth, and 12 and a half in length. It is adorned with twelve composite columns of deep blue marble, and 12 pilasters of white marble. At the angles are four bronze figures representing the cardinal virtues. Henry II. and Catherine, in white marble, repose on a couch. Opposite, in the southern transept, is the sumptuous tomb of Francis I. and Claude of France. This monument, after the designs of Philibert Delorme, was erected in 1550. Effigies of Francis and Claude repose upon a plinth of black marble placed on a cruciform basement, ornamented with bas-reliefs representing the battles of Marignan and Cerissoles; the figures were executed by Pierre Bontemps. Above rises a grand arch enriched with arabesques and bas-reliefs by Germain Pilon. Sixteen fluted Ionic columns support the entablature, above which are placed five statues of white marble in a kneeling posture, namely, Francis I.; Claude, his queen; the Dauphin and the Duke of Orleans, sons of Francis and Claude; and the Princess Charlotte, their daughter. The subordinate ornaments of this splendid monument were executed by Ambroise Perret and Jacques Chantrel.

The *Sacristy* or Vestry-room, is a long circular arched chamber of Doric architecture, containing ten paintings illustrating events connected with the abbey. The doors are adorned with beautiful carvings of the time of Francis I. For an additional fee the visitor will be shown the "Trésor," containing the regalia of the early French monarchs, consisting of gold crowns set in precious stones, an imitation of Charlemagne's crown, the original of which is at Aix-la-Chapelle, etc., besides chalices and other church utensils.

The monuments which were preserved in the undercroft are now arranged in the chapels, except those of the Bourbon dynasty which really contain their mortal remains, viz., Louis XVI. and Marie Antoinette; the Duc de Berri and his two children; the Prince de Condé, the Duc de Bourbon, Madame Victoire Élisabeth de France, daughter of Louis XV.; Louis VII., Louise de Lorraine, and Louis XVIII. Under a Gothic canopy, erected to the right at the entrance of the choir, we see the tomb of Dagobert and his queen Nanthilde, restored

to its former state. This monument of the 12th century had been sawn in two in 1816, so as to separate the back, the sculptures of which relate to the queen, while those of the front allude to a curious legend in reference to the king. Montfaucon relates that one Ansoald, returning from his embassy to Sicily, landed at an island where there was an aged hermit named John, with whom he entered into conversation, and was told by him that having prayed to God for Dagobert's soul, he saw on the sea some devils, who kept the king bound in a skiff, and beat him with Vulcan's hammers (!) ; that Dagobert called to his aid Saints Denis, Martin, and Maurice, who delivered him and conveyed his soul to Abraham's bosom. This legend is exemplified in the bas-reliefs of the tomb above alluded to.

Besides the remains of the princes above stated, the hearts of Louis XIII. and Louis XIV. are still preserved here in silver caskets. The church is also remarkable in other respects. The stained glass of the clerestory windows forms an illustrated, historical, and chronological series of the principal events connected both with the rulers of France, 56 in number, and 72 popes and abbots, in reference to the church, from St. Denis to Napoleon. A profusion of enamel paintings will be seen besides in every part of the church. Adjoining the church is the *Maison d'Education de la Légion d'Honneur* built on the site of the monastery (see p. 52).

The *Town*, though protected by the three forts *de l'Est, de la Double Couronne*, and *la Briche*, was unmercifully shelled by the Prussians from the 21st of January, 1871, until the capitulation, on the 28th. Drancy and Bondy, eastwards, also suffered greatly. The Prussians had their park of artillery on this side at Gonesse, and batteries at Epinay, Villetaneuse, Pont-Iblon, le Blanc-Mesnil, &c.

ST. GERMAIN EN LAYE.—Hotels : *Pavillon Louis XIV., Henri IV., Prince de Galles*.—A town of 12,000 inhabitants, 5 leagues west of the capital, or an hour's ride by rail from the terminus in the rue St. Lazare. Louis le Jeune resided here in 1143 in a small chateau, which Francis I. afterwards replaced by a palace. Henry II., Charles IX. and Louis XIV. were born, and Louis XIII. died, here ; Henry IV. began the terrace, which was completed by Louis XIV., who fixed his residence at St. Germain after the death of his mother. He afterwards presented the palace to Madame de Montespan. It was subsequently occupied by James II. of England, who kept his court there for twelve years, until his death in 1701. Under Louis XV., Louis XVI., and Napoleon I., the palace was pretty nearly abandoned, and has but lately been

restored. It is a pentagonal pile, with a tower at each angle, and surrounded by a fossé and wall. It now contains the

Musée des Antiquités Nationales, of recent creation, and devoted to antiquities dating from the quaternary period down to the time of Cæsar. The first room contains relics of the quaternary, or pre-historical period; flint implements found together with the bones of extinct animals, &c. In the second room we find the *megalithic* period, showing the state of rudimentary art among the tribes that raised those stupendous masses of stone we see at Stonehenge, at Carnac, and other places. Here also is M. Von de Poel's collection of Javanese pre-historical implements, presented by him in 1868 to the French Government. The third room contains the great *dolmen* or tumulus found at Gavrinis, remarkable for the rude characters engraved on its inner surface, and which probably never will be deciphered. The fourth contains Gallic inscriptions and medals: from this an elegant staircase, built under Francis I., leads to the second story, where other rooms display specimens of the lacustral period, then others of the age of bronze, such as swords, necklaces, poniards, and even pottery and woollen stuffs; and, to conclude, remains of the Gallic period, from Brennus to Cæsar. Open to visitors Sundays, Tuesdays, and Thursdays, from half-past 11 to half-past 4 in winter, and 5 in summer.

Church.—On the Place du Château, fronting the Palace, is the church of St. Germain. In the first lateral chapel to the right there is a handsome Doric tomb of white marble, erected to the memory of James II. by George IV. of England.

The *Terrace* commands one of the most splendid views in Europe. It is 2,400 metres in length by 30 in breadth. It is accessible on the river side by several flights of steps, and is skirted on the opposite side by the *Parterre*, a delightful public walk, with avenues of secular chestnut-trees, and grounds laid out in flower-beds intersected with gravel-walks and clusters of ornamental shrubs and trees. In the rue Thiers will be found an excellent statue of M. Thiers, erected in 1880.

As the Prussians in 1870 remained in undisputed possession of this town during the whole siege, it scarcely suffered at all from the war. The

Forest of St. Germain extends over a surface of 8,000 acres, the wall of which measures about 30 miles in circuit. Two annual fairs are held in this forest, one called *Fête de St. Louis*, the other *Fête des Loges*. The first takes place on the Sunday after the 25th of August, and lasts three days. The second, which also lasts the same time, begins on the first

Sunday after the 30th of August, and is held near the Château des Loges.

The elevated position of St. Germain renders it salubrious, and it is a favourite resort of the Parisians. The last railway-station but one, counting from Paris, is that of *Le Vésinet*, now a favourite place of summer residence. It sprung into existence through the instrumentality of a private company. It is thickly wooded and has several artificial lakes. Near the largest of these is a race-course; and races frequently take place here during the season. There is a convalescent home for women at Le Vésinet.

ST. LEU TAVERNY—on the Northern railroad, Franconville station, celebrated for its château and park, which before 1789 belonged to the Duc d'Orléans, and was the favourite residence of Mme. de Genlis. Napoleon I. gave it to Queen Hortense, and after the Restoration it became the property of the Duc de Bourbon, who ended his days here in a mysterious manner. Napoleon III. erected a monument in the church to Queen Hortense.

ST. MAUR-LES-FOSSÉS—a village near Vincennes. Near it is the *Canal St. Maur*, a curious tunnel, 1,800 feet in length by 30 in width and height, cut through the rock for shortening the navigation of the Marne.

ST. OUEN—a league and a half north of Paris, on the left of the road to St. Denis, is known for its château, where Louis XVIII. stopped on his return to Paris in 1814, and where he promised a charter to the nation.

SCEAUX—is a large village, 2 leagues south of Paris. A château, erected here by Colbert, was demolished in 1789. The grounds are converted into a place of amusement, where, every Sunday in summer, a *bal champêtre* is given. The railway was expressly constructed to try M. Arnoux's system of locomotives and carriages; the former, having small oblique wheels pressing against the rails, besides the usual vertical ones, effectually provide against the train's running off the rails. The carriages are hinged together, and so constructed, that both the fore and hind wheels may turn freely under them. The sharpest curves have been purposely introduced to give the system a fair trial. The train describes at each terminus a curve of 82 feet radius; the smallest radius on the line is 98 feet, and the largest 279 feet, results hitherto deemed impossible.

SÈVRES—two leagues west of Paris, is situated on the high road leading to Versailles, and is known to have existed in 560. It is celebrated for its porcelain manufactory, which has now been removed to the new buildings erected in the Park of St. Cloud, solemnly inaugurated on the 18th of



PALACE OF VERSAILLES (VIEW FROM THE TOWN).

2. 27



November, 1876. This establishment consists of three distinct parts: the show rooms or *magasins*, the museum, and the workshops or *ateliers*. The show-rooms contain besides table and tea-services of from 5,000 to 15,000fr. value, splendid trophies, statuettes, vases, tables, cabinets of all sizes, admirable paintings upon porcelain, copied from the best masters with a nicety of execution and truth of colour rarely attained on canvas. The *Museums* contain a complete collection of foreign china, and the materials used in its manufacture; a collection of the china, earthenware, and pottery of France, and the earths of which they are composed. Louis XVI. enriched this museum with a fine collection of Greek vases. The models and specimens comprehend every kind of earthenware, from the coarsest pottery to the finest porcelain, forming a complete illustration of the history of the art.

The workmanship of Sèvres is much superior to that of any other manufactory in France. There is a library belonging to the establishment, containing valuable works with plates, for the use of the artists attached to the establishment, but it is not public. A class for mosaic has been opened here since 1875. The Sèvres manufactory, far from covering its expenses, is maintained by the government: it is partly devoted to experiments in the art, for the benefit of private manufacturers, to whom every information is liberally granted. Show-rooms and Museum open daily with tickets (see *Preface*), on Sundays and holidays without, from 12 to 4, in winter, and to 5 in summer, but visitors must accept the services of a guide, who expects a fee. The workshops are only visible with tickets from the *Directeur* on Mondays, Thursdays, and Saturdays. Entrance by the park-gate, near the bridge.

SURESNES—a village at the foot of Mont Valérien, a league west of Paris. It is remarkable for the interesting custom of the crowning of the *Rosière*, a very pretty sight, which takes place on the Sunday after St. Louis's day (August 25). There are several elegant villas at this place, one of the most remarkable being that of Baron S. de Rothschild (1).

VANVES.—A village close to Issy, only remarkable for its fort, which was considerably damaged by the Prussian fire. Occupied by the Communists March 20th, 1871, it was retaken by the Versailles troops on the 13th of May following. It is now razed to the ground.

VERSAILLES.—Hotels: *des Réservoirs*; *Vatel*.—This large handsome town, of which we subjoin a partial plan, which the visitor will find of the utmost utility, is situated four

(1) This beautiful seat and its extensive hot-houses were set fire to and greatly devastated by the mob, in February, 1848.

leagues S.W. of Paris. Before 1789 its population was computed at 100,000, but at present it does not contain 30,000 inhabitants.

HISTORY.—In 1561 Versailles was a small village in the midst of woods, used as a hunting station by Henry IV. and Louis XIII., who, in 1624, built a hunting-lodge there. A few years later he purchased some land where the palace now stands, with the old *castel* of F. de Gondy, archbishop of Paris, and erected a small château, of red brick, consisting of a central pile, with two wings and four pavilions, enclosed by a moat. In 1660, Louis XIV., becoming tired of St. Germain, conceived the idea of converting his predecessor's château into a magnificent royal residence. The works were commenced in 1664, under the direction of the architect Le Nôtre laid out the gardens and parks, and 30,000 soldiers were more than once simultaneously employed on the works. Water had to be brought from a great distance to supply the reservoirs and fountains; and the project was formed and actually commenced, of turning the river Eure through Versailles (see p. 261). The king, although he often visited Versailles, resided at St. Germain till 1681, when the whole court removed to the new palace. From the time of Louis XIV. to that of the revolution of 1789, with the exception of the Regency of the Duke of Orleans during the minority of Louis XV., 1715-1722, the court, the royal family, the ministers, and the various public officers, were located at Versailles. But after 1792 the palace was devastated, and everything moveable disposed of as national property. An attempt was made to constitute it a dependency to the Hôtel des Invalides; and it would even have been sold in lots, had not Napoleon preserved it from destruction. The estimated expense of 50 millions of francs, for its restoration, alone hindered him from residing here; but he repaired the walls, fountains, &c., and restored some of the apartments. Louis XVIII., who wished to re-establish the court in it, was stopped by similar considerations, and limited his expenditure to 6 millions of francs. Louis Philippe, after adding a new pile of buildings, connecting the chapel and theatre, repaired and harmonized the different parts of the palace, at a cost of 15,000,000fr., and devoted it to the reception of a rich and splendid historical museum, unparalleled in Europe. On the 19th of September, 1870, the Prussians established their head-quarters here for the siege of Paris, and crowned all the convenient heights with batteries. After the capitulation and the election of the National Assembly, which met at Bordeaux on the 12th of February, 1871, Versailles was selected for the future sittings. After the events of the 18th

of March following, it became the head-quarters of military operations against the insurgents of Paris, and was for a time the seat of government, that is, of the President of the Republic, who inhabited the Prefecture. The Senate and the Chamber of Deputies have now been transferred to Paris.

THE PALACE AND ITS DEPENDENCIES.—Exterior.—To our left, outside the railings of the *Cour d'Honneur*, or principal court, which we have entered, lies the Place d'Armes, 800 feet broad, on the eastern side of which, flanking the Avenue de Paris, are the Stables, erected under Louis XIV. by J. H. Mansard. They are now barracks for artillery. The two buildings together afford accommodation for 1,000 horses. The Grand Court, 380 feet in breadth, is separated from the Place d'Armes by stone parapets, flanking an iron railing, richly charged with gilded ornaments, with a central gateway, surmounted by the ancient crown and shield of France with the three fleurs de lis. At the extremities of this railing are groups of figures in stone; those on the right representing France victorious over Austria, by Marsy, and Peace, by the same; those on the left, France victorious over Spain, by Girardon, and Abundance, by the same. On each side of the court is a plain range of buildings erected by Louis XIV. for the use of the ministers. In front of those stand sixteen marble statues, twelve of which, until 1837, ornamented the Pont de la Concorde at Paris. Those on the right are Richelieu, Bayard, Colbert, Jourdan, Massena, Tourville, Duguay-Trouin, and Turenne; those on the left are Suger, Du Guesclin, Sully, Lannes, Mortier, Suffren, Duquesne, and Condé. At the upper part of the court, is a colossal equestrian statue of Louis XIV.; the figure of the monarch, by Petitot;—that of the horse, originally intended for a statue of Louis XV. in the Champs Élysées, by Cartelier. From this point a fine view is obtained of the three avenues which stretch beyond the place d'Armes. Beyond the Grand Court, at first called the *Cour des Ministres*, is the court formerly called *Cour Royale*. On the northern side of this are the wing and pavilion, erected by Gabriel, under Louis XV.; on the southern are those terminated under Louis XVIII. The friezes of the pediments surmounting these pavilions bear the inscription, "*A toutes les gloires de la France.*" The *Cour de Marbre*, which follows, is bordered by the old palace of Louis XIII. South of the *Cour Royale*, a small court which bears the name of *Cour des Princes*, divides the wing finished by Louis XVIII. from the old palace. This wing encloses the *Cour de la Surintendance*, formerly containing the offices: it is now called the *Cour Verte*. A tree skirts the palace on this side, and separates the wing from the

Grand Commun, a square building, now a military hospital, containing 1,000 rooms. North of the *Cour Royale*, the *Cour de la Chapelle* intervenes between the wing built by Louis XV. and the chapel, the architecture of which is remarkably florid and elegant, in the best style of the preceding age. The height of its roof, richly edged with iron work, causes this building to be seen over the palace from almost every side. The northern wing comprises the *Cour de la Bouche*, where the kitchens were, and the *Cour du Maroc*; the latter bounded on the north by the *Salle du Théâtre*. Beyond the theatre is one of the great reservoirs which supply the fountains. The *Cour de la Chapelle* and the *Cour des Princes* lead each into the gardens, and afford access to the magnificent western front of the palace—the grandest specimen of that style in France. It presents a large projecting mass of building, with two immense wings.

The best view of this front is from the great terrace, and the whole palace may be advantageously seen from the heights of Satory.

Interior.—Before noticing the internal arrangements of the Palace the reader should be informed that the galleries are open to the public every day excepting Monday from 12 to 4 without tickets. During the time that the seat of Government was at Versailles, from 1871 to 1879, a large portion of the Palace was occupied by the Chambers and Ministerial offices, and were consequently not visible. As, however, they are now reopened, we give a complete description of them. Some portions of the Palace not open to the public generally may also be seen on application to the attendants. Among these are the *Petits Appartements de Marie Antoinette*, which are reached by a small door in the *Salle de l'Œil de Bœuf*, and the *Petits Appartements Réservés*. The former were occupied by Marie Lesczynska, and more recently by Queen Victoria during her visits to the Palace.

The former gallery of tombs has been suppressed, and the monuments of which it was composed have been distributed over other parts of the Palace.

The *Historical Museum* is entered from the ground floor vestibule of the Chapel, by a door to the right, on the side fronting the gardens. The walls are adorned with an allegorical alto-relievo, representing Louis XIV. crossing the Rhine at Tolhuis in 1672. A suite of apartments, eleven in number, contain a series of pictures illustrating some of the principal events of the history of France down to the revolution of 1789. At the end of this suite the visitor, on application, is intro-

duced to the *Salle de Spectacle*, which was used for the sittings of the Senate, during the residence of the Government at Versailles.

Behind the Historical Museum there is a gallery giving access from its centre to the

Salle des Croisades, a series of five splendid rooms in the Gothic style, forming a gallery of pictures relating to those periods. The ceilings and walls are covered with armorial bearings of French knights who fought in the Holy Land.

A winding staircase by the side of the Chapel leads to the vestibule of the first floor. Here is another gallery of statues, &c., of personages illustrious in the earlier ages of the monarchy. A beautiful statue of the late Duke of Orleans, executed by Pradier, in white marble, in an easy sitting posture, will be remarked. Near this, doors open into a series of seven rooms, containing splendid paintings of peculiar interest.

In the first of these rooms, there are, among others, two full-length portraits of Marshals Bosquet and Canrobert. In the second: 1, a large painting representing the Congress of Paris in 1856, and remarkable for the portraits it contains of the statesmen who took part in it; 2, the Battle of the Alma, by Rivoulon; 3, the storming of the Mamelon Vert, by Protais; 4, the triumphal entry into Paris of the troops returned from Italy in 1859. In the third to the right are: Horace Vernet's celebrated picture of the surprise of Abdel-Kader's Smala, a full-length portrait of that distinguished Arab, and a painting of the siege of Rome in 1849. Next follows to the left the *Salle de Constantine*, containing large pictures of the taking of that place, besides others of the taking of Antwerp, Ancona, and St. Juan d'Ulloa, all by Horace Vernet. The fifth is a saloon, the coives of which bear reference to the war of Morocco. It contains full-length portraits of Marshal de St. Arnaud and Marshal MacMahon, Duke of Magenta; the storming of Sebastopol, by De Vaux; the battles of Magenta and Solferino, and busts of Marshals Niel and Bosquet, by Count de Nieuwerkerke. In the sixth and seventh rooms we find the 18th Brumaire by Bouchot, and subjects taken from the history of France in the 16th century.

Returning to the statue-gallery, there is, amongst others, to the right, the admirable statue of Joan of Arc, executed by the late talented Princess Marie of France, Duchess of Wurtemberg. In a suite of 10 rooms, on the garden side of the first storey, the series of historical paintings is continued from 1795 to the revolution of 1830. It ends in the vestibule, already mentioned, which opens into the

Salon d'Hercule, with the Apotheosis of Hercules in the

ceiling, by François Lemoyne. This opens into the *Salon de l'Abondance*; to the left on entering, two small rooms give access to the

Salle des Etats-Généraux, the walls of which, painted by Blondel, represent the sittings of the States-General, the *lits de justice*, &c.

Les Petits Appartements réservés occupy the northern side of the *Cour de Marbre*, to which none were admitted but those who had the *grande entrée*. The first was the billiard-room of Louis XIV., and afterwards the bed-chamber of his successors; Louis XV. died here. Beyond is the *Salle des Pendules*, so called from a magnificent clock, which shows the day of the month, the phases of the moon, the revolution of the earth, and the motion of the planets. On the floor is a meridian line traced by Louis XVI. Next comes the *Cabinet des Chasses*, whence a window on a balcony looks into the *Cour des Cerfs*, where the Royal Family placed themselves after grand hunting parties to see the game counted in the court. A grated door to the left of this window admitted Madame du Barri secretly to Louis XV.'s chamber; her apartment was over this room, and was approached by a small staircase, the access to which is by a gilt door. At the bottom of this staircase Damiens attempted to assassinate Louis XV. in 1757. Adjoining is the *Salon du Déjeuner Louis XIV.* This leads to the *Salle à manger de Louis XIV.*, afterwards the *Cabinet de Louis XVI.* Immediately adjoining this room is Louis XIV.'s *Confessional*, and the chair once occupied by Père Letellier, whilst gaining that influence over the royal mind which ended in the Revocation of the Edict of Nantes. Next are the *Cabinets de la Vaisselle d'or* and *des Porcelaines*, with a portrait of Madame de Maintenon, and the infant Marie Adelaide of Savoy at her knees; the *Cabinet des Médailles*, with a miniature painting, representing the Coronation of Louis XV., the *Bibliothèque*, in which, in a cupboard, the famous *Livre Rouge* was found; and the *Salle à manger de Louis XV.*, with paintings of the taking of Cambrai, Naarden, and Reinberg.

Salles des Amiraux et Maréchaux de France, with the *Galerie Louis XIII.* Here we find portraits of all the great Admirals, Constables, and Marshals of France, and other celebrated warriors. The last room contains several contemporary commanders, including Marshals St. Arnaud, Randon, Vaillant, Magnan, Baraguay d'Hilliers, &c. From the *Galerie Louis XIII.* is reached the

Galerie des Rois de France, containing the portraits of the 71 kings, from Pharamond down to Louis Philippe.

A vestibule containing busts and statues of general officers killed in battle leads to a staircase by which the visitor reaches the *Salon de Diane*, so named, like the rooms following, from the subject of the painted ceiling. It contains portraits of Maria Theresa of Austria and Louis XIV.

Next comes the *Salon de Mars*, which was used as a ball-room by Louis XIV. Here is a picture representing the interview of Louis XIV. and Philippe IV. of Spain. Beyond is the *Salon de Mercure*, once the state bed-room, and remarkable for its ceiling, by Jean Baptiste Champagne, and various subjects from the reign of Louis XIV. Next is the *Salon d'Apollon*, or Throne Room, with a ceiling painted by Lafosse. The *Salon de la Guerre*, consecrated to the military glory of Louis XIV., contains a ceiling by Lebrun, representing France chastising Germany, Spain, and Holland.

The *Œil de Bœuf*, a beautiful room, the grand antechamber of the King, so called from an oval window at one end, and celebrated in the annals of Versailles for the intrigues of courtiers awaiting the "lever" of the monarch. Louis XVI. and Marie Antoinette dined here in public on Sundays. A door on the left leads to the *Salle des Gardes du Corps du Roi*, and the *Salle des Valets de Pied du Roi*, containing some good paintings of the Flemish School.

From this we are ushered into

La Chambre à Coucher de Louis XIV., occupying the centre of the front towards the *Cour de Marbre*: it is the gem of the palace. The ceiling, by Paul Veronese, represents Jupiter punishing Crime; it was placed here by Napoleon I., who brought it from the hall of the Council of Ten, at Venice. The decorations of this splendid room are exceedingly magnificent, and the furniture has been carefully restored to the state in which it was at the decease of the "Grand Monarch." The bed, enclosed by a splendidly gilt balustrade, is that on which the great King died. The coverlit and hangings are partly the work of the young ladies of St. Cyr. Beside the bed are two Holy Families of the Italian and Flemish Schools.

Cabinet du Roi, or *Salon du Conseil*, containing part of the original furniture of the time of Louis XIV.

Grande Galerie des Glaces (or *de Louis XIV.*), extending with the *Salon de la Paix* and *Salon de la Guerre*, at the opposite extremity, along the whole of the central façade, and measuring 239 feet in length, 35 feet in width, and 43 feet in height. It is lighted by 17 large arched windows, which correspond with arches on the opposite wall, filled with mirrors; sixty Corinthian pilasters of red marble,

with bases and capitals of gilt bronze, fill up the intervals between the windows and between the arches; each of the entrances is adorned with columns of the same order. The arched ceiling was painted by Lebrun, in nine large and eighteen smaller compartments, in which the principal events in the history of Louis XIV., from the peace of the Pyrenees in 1659 to that of Nimeguen in 1678, are allegorically represented. To the left, is the entrance to the

Grands Appartements de la Reine, beginning with the *Salon de la Paix*, formerly the Queen's card-room, a splendid apartment, which was the scene of many curious and piquant anecdotes. The ceiling, by Lebrun, represents France dispensing universal peace and abundance. From this opens the *Chambre à coucher de Marie Antoinette*, occupied successively by Maria Theresa, consort of Louis XIV., Maria Leczinska, consort of Louis XV., and Marie Antoinette (1). The medallions of the ceiling are by Boucher; those above the doors by Natoire and Detroy. Three large paintings will be remarked: the Marriage of Louis XIV. with Maria Theresa; the Birth of the Duc de Bourgogne, and the Marriage of the latter with Marie Adelaide. The series is continued in the following rooms. The ceiling of the *Salon de la Reine* represents Mercury, by Michael Corneille; that of the *Salon du Grand Couvert*, St. Mark crowning the Theological Virtues, by Paul Veronese, brought from Venice by Napoleon; that of the *Salle des Gardes de la Reine*, Jupiter in his car, by Coypel. It was in this last room that the slaughter of the Queen's guards took place.

The *Grande Salle des Gardes*, now *Salle du Sacre*, contains David's picture of the *Coronation of Napoleon*. Opposite is his *Distribution of the Eagles*, and facing the windows, the *Battle of Aboukir*, by Gros. Here also are paintings of Napoleon, as General and as Emperor. In the centre is Vela's marble statue of the *Last Days of Napoleon I.* The ceiling, by Callet, is allegorical of the 18th Brumaire.

Two small rooms follow, which were the Chapel of the Château of Louis XIII. They contain pictures illustrative of the campaigns of 1793 and two succeeding years. Next follows a saloon, formerly called the *Salle des Cent Suisses*, and now *Salle de 1792*, containing portraits of all the great

(1) Here the Duchess of Bourgogne gave birth to Louis XV., and Marie Antoinette to the Duchess d'Angoulême; here, too, the unfortunate Queen was awakened from her bed on the fatal night of the 5th and 6th of October, 1789, and forced to escape by the small door to the left, leading by a passage to the *Oeil de Boeuf*, from the mob which had burst into the palace.

military characters of the revolution of 1789, and many in duplicate, representing them as in 1792, and as they became under the Empire. Napoleon is seen as Lieutenant-Colonel in 1792 and as Emperor in 1806; Marshal Lannes as Sub-Lieutenant in the former year and as Duke de Montebello in 1804; Murat, first as Sub-Lieutenant then as King of Naples; Bernadotte as Lieutenant in 1792 and as Prince of Pontecorvo in 1804; Louis Philippe as Lieutenant-General in 1792 and as King in 1830. There are also portraits of Lafayette, Dumouriez, Kellermann, and most of Napoleon's Marshals. A few stairs to the left lead to eight rooms, called from their contents the *Galerie des Gouaches et Aquarelles des Campagnes de 1796 à 1814*.

The *Galerie de l'Empire* forms a suit of 14 rooms, including a vestibule about half way, called *Salle Napoleon*, which contains a series of busts and statues of the Bonaparte family. The other rooms are hung with pictures of the martial exploits of the eventful times of Napoleon I., from 1796 to 1810. The last room contains in the centre a triumphal column of Sèvres porcelain, surmounted by a figure of Victory. Here are the well-known pictures of the Battle of Marengo, the Passage of the Great St. Bernard, &c.

A landing-place ushers us into the

Grande Galerie des Batailles, which includes the greater part of the attic, and constitutes an immense gallery, 393 feet in length, 42 in breadth, and the same in height. Coupled columns at each extremity and in the centre, supporting intermediate arches, relieve the monotony of so great a length; the roof is richly ornamented with gilded compartments. On the walls are pictures representing military triumphs, commencing with the battle of Tolbiac, won by Clovis in 496, painted by Ary Scheffer, and ending with that of Wagram, 9th July, 1809, by Horace Vernet. Among the paintings here, the Battle of Fontenoy, by the same, attracted Queen Victoria's attention during her visit. The works of Gérard, Eugène Delacroix, and Couder cannot fail to attract notice. Around are busts of eminent generals on pedestals; and in the embrasures are the names of the Princes, admirals, marshals of France, &c., who died in battle, inscribed on black marble. Next is the *Salon de 1830*, devoted to pictures recording the events of that revolution. The ceiling is painted by Picot, with a group of Justice, Truth, and Fortitude. Behind these rooms runs a gallery 327 feet long, filled with statues and busts of celebrated personages from 1500 to 1792, called the *Galerie de Louis XIV.*

By a staircase at the entrance to this gallery the visitor ascends to the *Attique du Midi*, consisting of five rooms filled with historical portraits, the greater part of which relate to personages anterior to the first Revolution. Here are also those of Presidents Jackson and Polk, Daniel Webster, Henry Clay, Washington, George III., Queen Victoria, Prince Albert, George IV., the Dukes of Kent and York, Pitt, Fox, Locke, and Newton. One room is devoted to portraits of the Bonaparte family and the Bourbons of the Restoration.

Northern Wing.—This wing partly occupies the site of the *Fontaine de Téthys*, immortalized by La Fontaine, and was first inhabited by the Duke de Berri, grandson of Louis XIV.

Leaving the Palace, and crossing the courtyard, the visitor will find

The Chapel.—The interior of this edifice was restored under Louis-Philippe to its original splendour. It consists of a nave and aisles supporting side galleries fronted with elegant Corinthian columns. The dimensions are 114 feet from the entrance to the altar, 60 feet in breadth, and 86 feet in height. The square compartments of the ceiling of the galleries are painted with sacred subjects. The balustrades are of marble and gilt bronze. The arched ceiling springing from a rich architrave and cornice, above the lofty columns, glows from the pencil of A. Coypel, Lafosse, and Jouvenet; the figures over the organ and galleries are by Boullongne and Coypel. In the aisles there are seven altars, ornamented with costly marbles, gilding, pictures, and bronze bas-reliefs, among which is a Last Supper, by Paul Veronese. The chapel of the Virgin is by Boullongne, jun. In 1793 this chapel remained almost uninjured.

The *Salle de Spectacle*, or private theatre, which formed the Hall of Sitzings of the Senate while the Chambers were at Versailles, may also be visited on application to the attendant there. It is reached by the *Cour du Maroc*, in the Rue des Reservoirs. The architecture is of the Ionic order; columns, fluted and gilt, separate the upper boxes, fronted with balustrades richly gilt.

THE GARDENS AND PARK.—The garden was replanted by Louis XVI. The *Terrasse du Château* has four fine bronze statues, after the antique, by the Kellers, namely Silenus, Antinous, Apollo, and Bacchus. At the angles are two beautiful vases in white marble, ornamented with bas-reliefs.—The *Parterre d'Eau* contains two oblong basins, upon the borders of which repose twenty-four magnificent groups, in bronze. From the centre of each basin rise *jets d'eau*, in the shape of a basket. At the ends of the terrace, opposite

the palace, are two fountains, adorned with groups of animals in bronze, cast by Keller.—The *Parterre du Midi* extends in front of the southern wing of the palace, and contains two circular basins of white marble, surrounded by grass-plots. Here a court below the level of the terrace, called *La Petite Orangerie*, is adorned with the fine bronze equestrian statue of the lamented Duke of Orleans, which stood in the centre of the court of the Louvre. To the right of this is the *Orangerie*, in which the orange and pomegranate-trees, &c., are preserved during winter (1). In the midst of the principal greenhouse, opposite the entrance, is a colossal statue of Louis XIV., by Desjardins. The ground in front of the Orangerie is divided into flower-beds, with a basin and fountain in the centre.—The *Parterre du Nord*, approached by a flight of steps in white marble, is in front of the northern wing of the palace. This terrace is laid out in flower-beds, and ornamented with the two basins *des Couronnes* and that *de la Pyramide*. Below the *bassin de la Pyramide* are the *Baths of Diana*, a small square basin, of which one side is ornamented with bas-reliefs in lead, by Girardon, representing, in the centre, the nymphs of Diana at the bath, and at each extremity a river.—The *Allée d'Eau*, in front of the baths of Diana, leads to the two basins *du Dragon*, and *de Neptune*. On the sides of the avenue lie the groves called *Bosquet de l'Arc de Triomphe* and *des Trois Couronnes*, which possessed many works of art, but retain little of their ancient magnificence.—The *Bassin du Dragon* derives its name from the dragon or serpent Python, surrounded by four dolphins and a similar number of swans. The only part that now remains is the grand *jet d'eau*, that issues from the dragon's mouth.—The *Bassin de Neptune* is the most splendid of all the fountains at Versailles. Upon the upper border stand 22 large vases in lead, ornamented with bas-reliefs. Against the side are three immense groups in lead. That in the centre, by Adam senior, represents Neptune and Amphitrite seated in a vast shell, and accompanied by nymphs, tritons, and sea-monsters. The group on the east is Proteus, by Bouchardon; and that on the west, Ocean resting upon a sea-unicorn, by

(1) One of the orange-trees possesses an historical character. It was contemporary with François I., and formed part of the confiscated property of the Connétable de Bourbon, whence it is called *le Grand Bourbon*. It was produced from seeds sown in 1421, by Leonora of Castille, wife of Charles III., King of Navarre, and after flourishing for 463 years, does not seem to have approached the end of its long career. Its branches are now encircled by iron rings to support their weight.

Lemoine. At the angles two colossal dragons bearing Cupids, by Bouchardon, stand upon pedestals. From these five groups issues a deluge of water, augmented by *jets d'eau* rising from different parts of the basin, and from the vases. From the Bassin de Neptune we return to the Parterre d'Eau by the avenue des *Trois Fontaines* and des *ifs*, which are in the same line.—The *Parterre de Latone* lies between the *Parterre d'Eau* and the *Allée du Tapis Vert*. On the right and left are declivities which form a bending road, skirted by yew-trees and bounded by a thick hedge, along which are ranged statues and groups in marble. Between the two declivities just described, is a magnificent flight of steps leading from the Parterre d'Eau to that of *Latone*. The Bassin de Latone presents five circular basins which rise one above another in the form of a pyramid, surmounted by a group of Latona with Apollo and Diana, by Marsy. The goddess implores the vengeance of Jupiter against the peasants of Libya, who refused her water, and the peasants, already metamorphosed, some half, and others entirely, into frogs or tortoises, are placed on the edge of the different tablets, and throw forth water upon Latona in every direction, thus forming liquid arches of the most beautiful effect. The tablets are of red marble, the group of white marble, and the frogs and tortoises of lead. On each side of the pyramid, a column of water rises 30 feet and falls into the basin.—The *Allée du Tapis Vert* derives its name from a lawn which extends the whole length from the Parterre de Latone to the Bassin d'Apollon.—The latter, except that of Neptune, is by far the largest one in the park. The God of Day is seen issuing from the waters in a chariot drawn by four horses, and surrounded by tritons, dolphins, and sea-monsters. Beyond is the grand canal, extending as far as St. Cyr (see p. 260), 186 feet wide by 4,674 in length, with two cross branches measuring together 3,000 feet in length. We now return towards the palace, taking the avenues on the right, and come to the *Bassins de l'Hiver et de l'Automne*. That of Winter represents Saturn surrounded by children, who play among fish, crabs, and shells. This group is by Girardon. That of Autumn, by Marsy, represents Bacchus reclining upon grapes, and surrounded by infant satyrs.—The *Jardin du Roi*, near the Bassin d'Hiver, on the right, is laid out with much taste and judgment.—In front of the entrance lies the *Bassin du Miroir*; two columns of water rise from the midst. The *Bosquet de la Reine* is a delightful enclosed grove, and contains a great number of foreign trees and plants.—The *Bosquet de la Salle de Bal*, situated near the foregoing, is thus called from balls formerly given there by the court in summer.

—The *Quinconce du Midi*, near the Salle de Bal, to the north-west, is ornamented with eight *termini*, of which four stand round a grass-plot in the centre, and the other four beneath the chestnut trees.—The *Bosquet de la Colonnade*, at a short distance from the Quinconce, is an enclosed grove, containing a magnificent rotunda, composed of 32 marble columns and pilasters of the Ionic order, united by arches supporting a cornice with white marble vases. Under each arcade are marble basins with fountains, and in the middle is a fine group of the Rape of Proserpine, by Girardon.—*Bassin du Printemps et de l'Été*. We now cross the Allée du Tapis Vert, and direct our course through the avenues on the side opposite. The fountains of Spring and Summer are situated in the first long avenue parallel to the Tapis Vert. Spring is represented by Flora. Summer appears under the figure of Ceres.—The *Bosquet des Dômes* derives its name from two small rotundas crowned with domes, which were demolished in 1820. In the centre is an octagonal basin surrounded by a balustrade in marble. In the centre an immense column of water rises to the height of 70 feet. Above and around is a terrace, bounded by a second balustrade of marble, of which the plinth and pilasters are covered with 44 bas-reliefs of ancient and modern arms used by the different nations of Europe, executed by Girardon, Mazeline, and Guérin.—*Bassin d'Encelade*. A triangular space opposite the Bosquet des Dômes contains this fountain, which is circular and surrounded by trees. The centre is occupied by a mass of rocks, beneath which Enceladus the Giant is struggling for liberty, and still endeavouring to hurl rocks at heaven. The figure, from whose mouth a column of water rises to the height of 60 feet, was executed by Marsy.—The *Quinconce du Nord* corresponds with that of the south, and is adorned with a large vase and eight *termini* in white marble.—*Bosquet des Bains d'Apollon*. Upon leaving the Quinconce by the principal avenue to the east, we see on the left an iron gate which leads to an agreeable enclosed grove, in the midst of which is an enormous rock, of the most picturesque form. Here a grotto leads to the palace of Tethys, whose nymphs are serving Apollo at the moment when he comes to repose in the arms of the goddess. Apollo and the first three nymphs are *chefs-d'œuvre* of Girardon; the three others are by Regnaudin. On the right and left of this magnificent group are two others, the former by Guérin, the latter by Marsy, representing the horses of the Sun watered by tritons. These three groups in white marble form the most perfect *ensemble* of sculpture at Versailles. Sheets and torrents of water, which escape from different parts of the rock and form a lake at its foot, add to the effect of the scene.—In de-

scending this part of the garden, towards the west, we find the *Rond Vert*, a circular bowling-green.—The *Bassin des Enfants*, placed at the fourth angle of the *Rond Vert*, is decorated with a group of six children, in lead, playing on a small island in the centre. From the midst of the island a column of water rises 48 feet.—Continuing from east to west, we enter the *Salle de l'Étoile*, so called from its three avenues, crossing each other.—*Bassin de l'Obélisque*, or *des cent tuyaux*. The avenue that traverses the *Étoile* leads to this fountain. The water issues from reeds round a column of water in the centre, and falls into an upper basin, from which it descends into another by a number of steps forming so many cascades. The fountains are distinguished by the names of the *Grandes* and the *Petites Eaux*. The latter play every other Sunday in summer, but the former only on great occasions, always announced in *Galigani's Messenger*.

The *Grandes Eaux* present one of the finest sights imaginable, and cost about 10,000fr. every time they play. As they do not all play at once, the visitor can follow them from basin to basin up to that of Neptune, which is always the last.

LE GRAND TRIANON is a villa, at the extremity of the Park of Versailles, built by Louis XIV. for Mme. de Maintenon, after the designs of J. H. Mansard. It is in the Italian style, consisting of one storey, and two wings, united by a long gallery pierced by seven arcades, and fronted with magnificent coupled Ionic columns and pilasters in Languedoc marble. The garden of the Grand Trianon is laid out in a style similar to that of Versailles, and contains several fine fountains, the chief of which is the cascade, in Carrara marble. There are many excellent pieces of sculpture in various parts, and among them two portraits of Louis XV. and Maria Leczinska, in allegorical groups, by Coustou. The grounds in the rear are laid out in groves cut into labyrinths. The Grand Trianon was always a favourite residence of Louis XIV., Louis XV., and Louis XVI.; Napoleon also frequently resided in it, and made a direct road to St. Cloud. Visible daily, excepting Mondays, from 12 to 4.

On leaving this, we find, in an avenue to the left, a building where the STATE CARRIAGES are kept. These are visible on the same days and hours as the Trianon. There are seven carriages, arranged in two rows of three each, with one, the most splendid, between, built in 1825 for the coronation of Charles X.; it was re-gilt and newly decorated in 1853 for the use of Napoleon III. The furthestmost of the right-hand row was used for the baptism of the King of Rome, that of the Duc de Bordeaux, the marriage of the

late Empress, and the baptism of the Prince Impérial on the 11th of June, 1856. The carriage next to it was used by Napoleon I. when elected First Consul; the remaining four all belonged to Napoleon I. To the right on entering is the sedan-chair of Marie Antoinette; to the left, that of Maria Leczinska. The presses against the lateral walls contain sets of harness of the time of Napoleon I. There are also four sledges which belonged to Louis XIV. A curious little Turkish car will be seen here, constructed for the Sultan Abdul-Medjid when a child.

The visitor, continuing along the same avenue, will reach the PETIT TRIANON, situated at one extremity of the garden of the Grand Trianon. It forms a pavilion 72 feet square (1). The garden is laid out *à l'Anglaise*; it has a fine piece of water, on the banks of which is a Swiss village, erected by Marie Antoinette. In another part of the garden is a small theatre, formerly used by the court. Visible daily, excepting Mondays, from 12 to 4.

The gardens of the Petit Trianon are open daily, till dusk.

THE TOWN OF VERSAILLES is bisected by the *Avenue de Paris*, which divides it into the Quartier of *Notre Dame*, to the north, and of *St. Louis* to the south. On proceeding down the rue Hoche the visitor will remark the Doric façade of a Protestant church, where service is performed in French on Sundays. In the Rue du Peintre Lebrun, corner of the Rue de la Pompe, is the English Protestant church (*Eglise Anglaise*), under licence of the Lord Bishop of London. The hours of Divine service are :—

On Sundays.—Morning Prayer and Sermon, 11 a.m.; Evening Prayer and Lecture, 4 p.m. Holy Communion every Sunday, at 8.30 a.m. and 11 a.m. (on alternate Sundays).—English Chaplain, Rev. Charles J. Hort.

Farther on is the *Place Hoche*, in which stands a fine bronze statue of the General of that name, by Lemaire. The Church of Notre Dame, built by Mansard in 1684, fronts the rue Hoche.

The *Lycée* stands in the Route de St. Cloud. It was erected in 1766 by Maria Leczinska; it has a good Cabinet of Natural History, and about 500 pupils. Outside the adjoining barrier is the *Bois de la Fontaine des Nouettes*, with shady walks. The *Bois de Satory*, outside the Barrière St. Martin, is also a

(1) This mansion was built for Madame du Barry by Louis XV. Louis XVI. presented it to the queen, under whose direction the gardens were laid out. Queen Victoria visited both the Trianons on the 21st of Aug., 1855, and partook of a splendid lunch at the Swiss villa or *Hameau*.

charming public walk, skirting the *Plaine de Satory*, where an arsenal and powder magazine have been established. Young artillery-men are trained here.

In the Place St. Louis there is a monument to the Abbé de l'Épée, the benefactor of the deaf and dumb, on the left hand side of the Cathedral of St. Louis, built by the last of the Mansards in 1743, of Doric and Corinthian architecture.

In the rue du Jeu de Paume, is the famous *Tennis-court* celebrated for the oath taken by the National Assembly, which was the signal of the first revolution. An inscription on a marble slab in the floor commemorates the event. Horace Vernet painted his celebrated picture of the Smala here. South of the town and the palace is a large sheet of water, called *Piece des Suisses*, from its having been formed by the Swiss guards of Louis XIV. It is 2,100 feet in length by 720 in breadth. To the east of this is the *potager*, or fruit and kitchen-garden, of the palace, 28 acres in extent, laid out by La Quintinie, and formed into divisions by terraces and walls.

Versailles was the birth-place of the poet Ducis, the Abbé de l'Épée and General Hoche. There are two theatres, the *Grand-Théâtre*, rue des Réservoirs, and the *Variétés*. Not far from Versailles, at about an hour's drive along the Route de Chevreuse, are the remains of the once celebrated Abbey of *Port-Royal des Champs*. The country around is extremely picturesque.

VILLEJUIF—a village south of the fort of Bicêtre, and remarkable during the siege of 1870 for its formidable advanced works of *Les Hautes Bruyères* and *Le Moulin Saquet*, which were obstinately defended and never taken.

VINCENNES—A commune of some extent east of Paris, a mile and a half from the Place de la Nation, celebrated for its extremely ancient château and forest. It may be reached by the railway, Place de la Bastille; or by the tramway which starts from the Place du Louvre. In 1137 Louis le Jeune built a residence here; a century later St. Louis frequently visited it, and administered justice under an oak in the forest: the spot where this tree stood is marked by a stone pyramid in the centre of a circular *rendez-vous de chasse*. In 1183 Philip Augustus enclosed the forest with a wall, and enlarged the royal residence, where Louis le Hutin and Charles le Bel are said to have subsequently ended their days. Philippe de Valois laid the foundations of the present château in 1333. It is a parallelogram 1,200 feet in length, and 672 in breadth, independently of the Donjon, an interior fort or prison.

Donjon.—This very remarkable structure forms a square with four towers at its angles. The walls of this building

are 17 feet in thickness and from the total absence of wood in its construction it is quite incombustible. The platform commands a magnificent view of the forest and adjacent villages. In 1420 Henry V. of England, being proclaimed king of France, took up his residence and died here, after a brief reign of two years. This fortress passed from the French to the English and *vice versa* several times. In 1431 Henry VI. of England, being crowned king of France, resided in the Donjon. Up to the time of Louis XI. the Donjon was a royal residence; under his reign it became a state prison, and has continued so. The room where tortures were applied, called the *Salle de la Question*, is on the ground-floor, but in total darkness. Here is still seen a hole cut in the stone wall, just large enough to receive the form of a man, which was the bed of the victim; strong bolts in the wall that still remain, with heavy iron chains, secured him to the spot, and kept his limbs motionless during the application of the "Question." Many pages might be filled with the names of the prisoners sent here by *lettres de cachet*.

La Sainte Chapelle or church of the fort, a fine specimen of the 16th century, and one of the latest of the pointed style in France, stands opposite. It has a square buttressed tower to the north, with an octangular turret at one of its corners, reaching to the bottom, and crowned with a spire surmounted by a crescent, the emblem of Diane de Poitiers, the mistress of Henry II. This emblem was formerly repeated on all the spires and pinnacles, instead of the cross. The front consists of a gable decorated with splendid tracery, and flanked with two crocketed spires. The interior consists of a single nave. In the stained glass windows, by Jean Cousin, the device of Henry II., the letter H, and the crescent are interlaced. The infatuated monarch also had Diane's portrait painted in one of the windows, perfectly naked, in the midst of celestial beings. It is on the window to the left, and the figure may be easily distinguished at the bottom of the tableau, by the blue ribbons in her hair. This church contains a monument to the unfortunate Duke d'Enghien, who was shot here March 20th, 1804. The Prince was led down to the ditch at the south-east angle of the fortress, where, his grave being already dug, he was executed (1). His remains are contained in a bronze sarcophagus; above is a statue of the duke supported by Religion; below is France in tears for his loss, and a figure of Vengeance invoking divine justice.

Armoury,—containing a vast store of arms, all arranged

(1) His body was disinterred in 1816, and placed under the magnificent monument, alluded to, executed by Desenne.

so as to exhibit many fanciful devices, such as columns, suns, &c., all formed with musket-barrels, pistols, bayonets, etc., ingeniously combined. The armoury consists of a long gallery, filled with modern weapons arranged in racks; from the ceiling hang imitations of lustres, all obtained as before from combinations of swords, pistols, etc.

The Chateau is visible only with tickets, to be obtained by writing to *M. le Ministre de la Guerre*.

On leaving the Château, the visitor soon arrives at the *Polygone*, a vast space where mounds of earth are erected as targets for artillery practice.

Further on, there are the Redoubts of *La Gravelle* and *de la Faisanderie*, which did good service during the siege of 1870. Adjoining is the

Bois de Vincennes.—A favourite place of resort and recreation to the inhabitants of the eastern quarters of Paris. It contains the beautiful artificial *Lac des Minimes*, covering a surface of 20 acres.

On the Paris side of the wood are the *Asile des Invalides Civils*, for convalescent workmen, and the new *Military Hospital*.

PART V.

DIRECTORY.

AMBASSADORS, CONSULS.

(Hours of business about 11 to 2.)

AUSTRIA, ambassador, 7, avenue de l'Alma.

BAVARIA, chargé d'affaires, 23, rue Washington.

BELGIUM, minister plenipotentiary, 152, Faub. St. Honoré.

BRAZIL, chargé d'affaires, 17, rue de Téhéran.

CHINA, 6, Place d'Eylau.

DENMARK, minister plenipotentiary, 29, rue de Courcelles.

GERMANY AND PRUSSIA, ambassador, 78, rue de Lille.

GREAT BRITAIN, ambassador extraordinary and minister plenipotentiary, 39, Faubourg St. Honoré.—Consul, same address.

GREECE, minister plenipotentiary, 127, boulevard Haussmann.—Consul, 20, rue Taitbout.

HOLLAND, minister plenipotentiary, 2, avenue Bosquet.

HOLY SEE, Nuncio, 2, avenue Bosquet.

ITALY, ambassador, 67, rue de l'Université.—Consul, 66, rue de Lisbonne.

JAPAN, 75, avenue Marceau.

PORTUGAL, minister plenipotentiary, 6, rue St. Philippe du Roule.—Consul, 10, rue Lincoln.

RUSSIA, ambassador, 79, r. de Grenelle.—Consul, same.

SPAIN, ambassador, 53, rue St. Dominique.—Consul, same.

SWEDEN AND NORWAY, min. plenipotentiary, 29, av. Montaigne.

SWITZERLAND, minister plenipotentiary, 4, rue Cambon.

UNITED STATES, minister plenipotentiary, 3, place des Etats-Unis —Consul, 24, rue du Quatre Septembre.

TURKEY, ambassador, 17, rue Laffitte.—Consul, same address.

PARIS BANKERS.

ANDRÉ, GIROD, and Co., 31, rue Lafayette.

ANGLO-EGYPTIAN BANKING Co., 7, rue Lafayette.

AUDÉOUD, GÜET and Co., 4, rue Halevy.

BANQUE D'ESCOMPTE, Place Vendadour.

CRÉDIT LYONNAIS, 19, Boulevard des Italiens.

COMPTOIR D'ESCOMPTE, 14, rue Bergère.

CRÉDIT FONCIER 17, rue Neuve des Capucines.

DONON, AUBRY, GAUTIER and Co., 17, rue Louis-le-Grand.

DREXEL, HARJES, and Co., 31, boulevard Haussmann.

FERRÈRE (P.), 3, rue Laffitte.

GIL (P.), 6, boul. des Capucines.

HEINE (A. and M.) 22, rue Bergère.

HENTSCH-LUTSCHER and Co., 20, rue Lepeletier.

HOTTINGUER, 38, rue Provence.

KOENIGSWARTER (L. J.) and Co., 47, rue de la Chaussée d'Antin.

KÖHN, REINACH, and Co., 4, rue de la Bourse.

LEHIDEUX and Co., 3, rue Drouot.

LHERBETTE, KANE, and Co., 19, rue Scribe.

MALLET (Frères) and Co., 37, rue d'Anjou St. Honoré.

MARCUARD, KRAÜSS and Co., 29, rue de Provence.

MUNROE, 7, rue Scribe.

ROTHSCHILD (DE), BROTHERS, 21, rue Laffitte.

SOCIÉTÉ GÉNÉRALE—ENGLISH AND AMERICAN OFFICE, 4, place de l'Opéra.

SOCIÉTÉ DE DÉPÔTS ET COMPTES COURANTS, 2, place de l'Opéra.

VERNES, 29, rue Taitbout.

WEISWEILLER (Charles), 36, rue Lafayette.

ATTORNEYS, SOLICITORS.

CASTAIGNET, Attorney, 87, rue Neuve des Petits Champs.

MAUGHAM, Solicitor, 54, fbg. St. Honoré.

MOURILYAN, Solicitor, 370, rue St. Honoré.

NOTARY.

PÉAN DE ST. GILLES, 2, rue de Choiseul.

ENGLISH CLERGYMEN.

REV. PATRICK BEATON, M.A., 12, rue de Presbourg.

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Rev. E. A. GEM, 7, avenue MacMahon.

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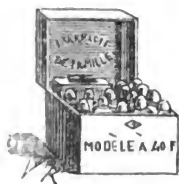
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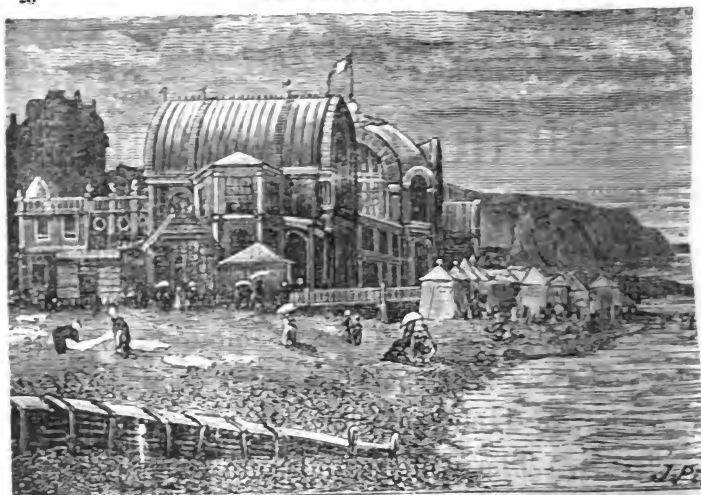
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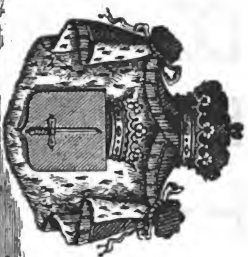
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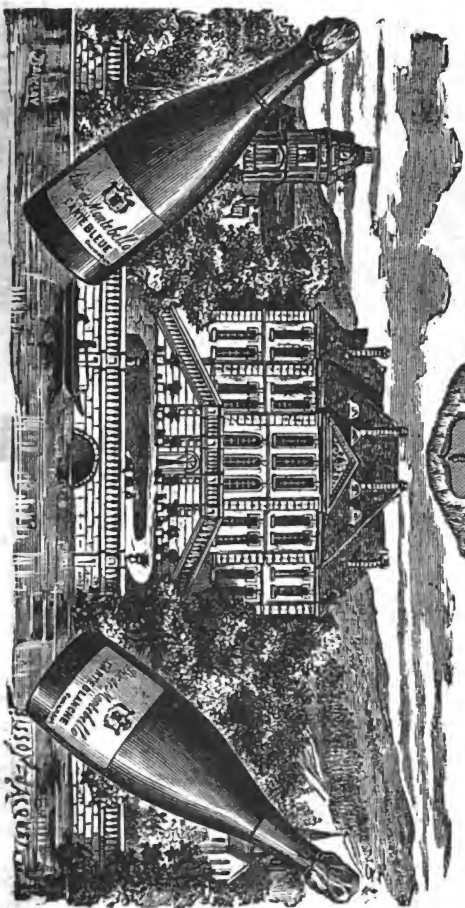
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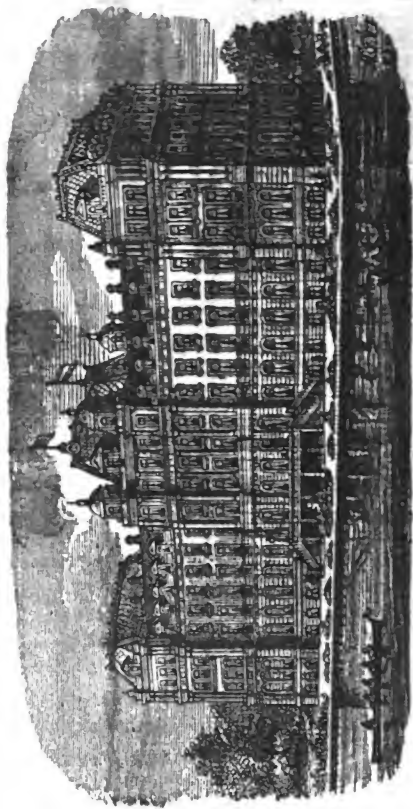
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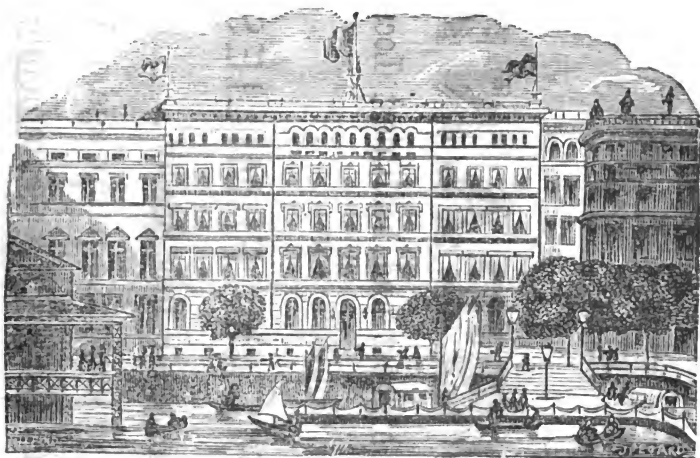
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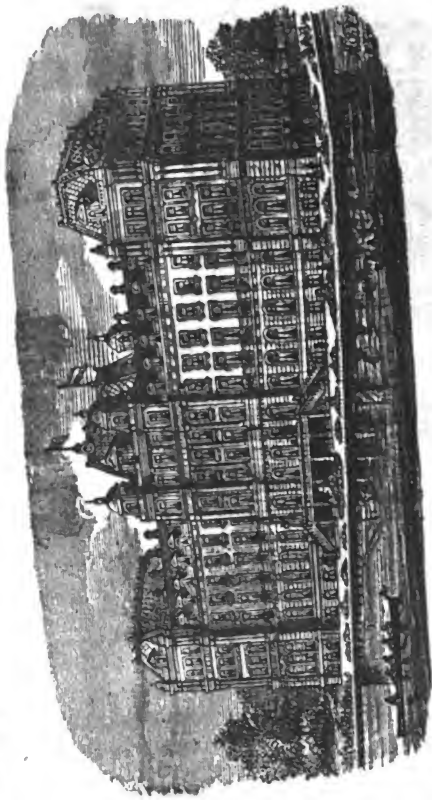
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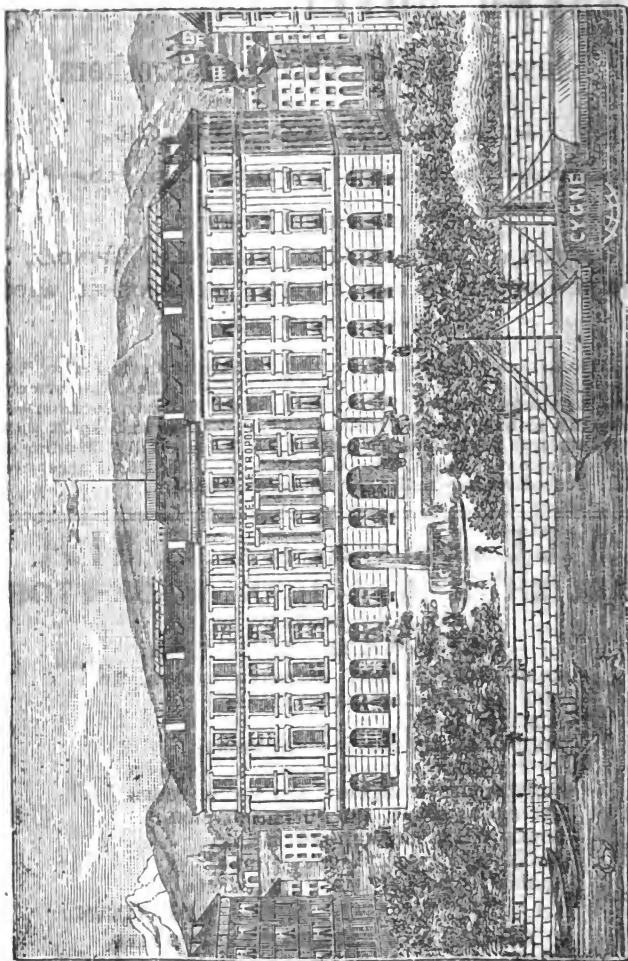
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(WM. PARKER, Director),

10, Rue Castiglione, 10

Continues, as hitherto, the same Transactions, viz. :—

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Cheques on the various Banks of Great Britain cashed on presentation, at the highest premium, thus avoiding the inconvenience of carrying Circular and other Notes, the usual Banker's Commission not being charged.

Accounts Current opened, and Interest granted on Deposits.

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Every description of Merchandise, Furniture, Works of Art, Bronzes, etc., obtained at the Trade Price, thus saving the buyer from 10 to 20 per cent.

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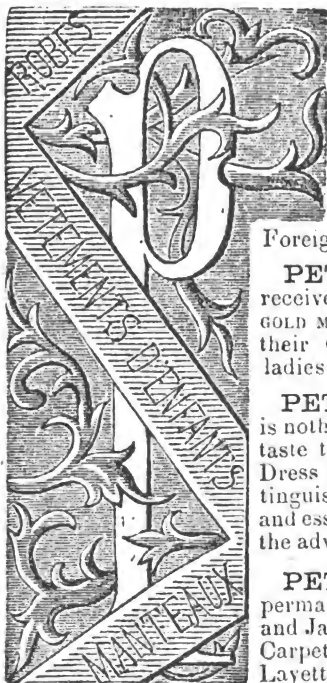
The extensive Stock, formed during the last 60 years in Paris and Bordeaux, enables the House to supply Wines of the finest quality at most moderate charges. Wines in Cask or Bottle forwarded to all parts.

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